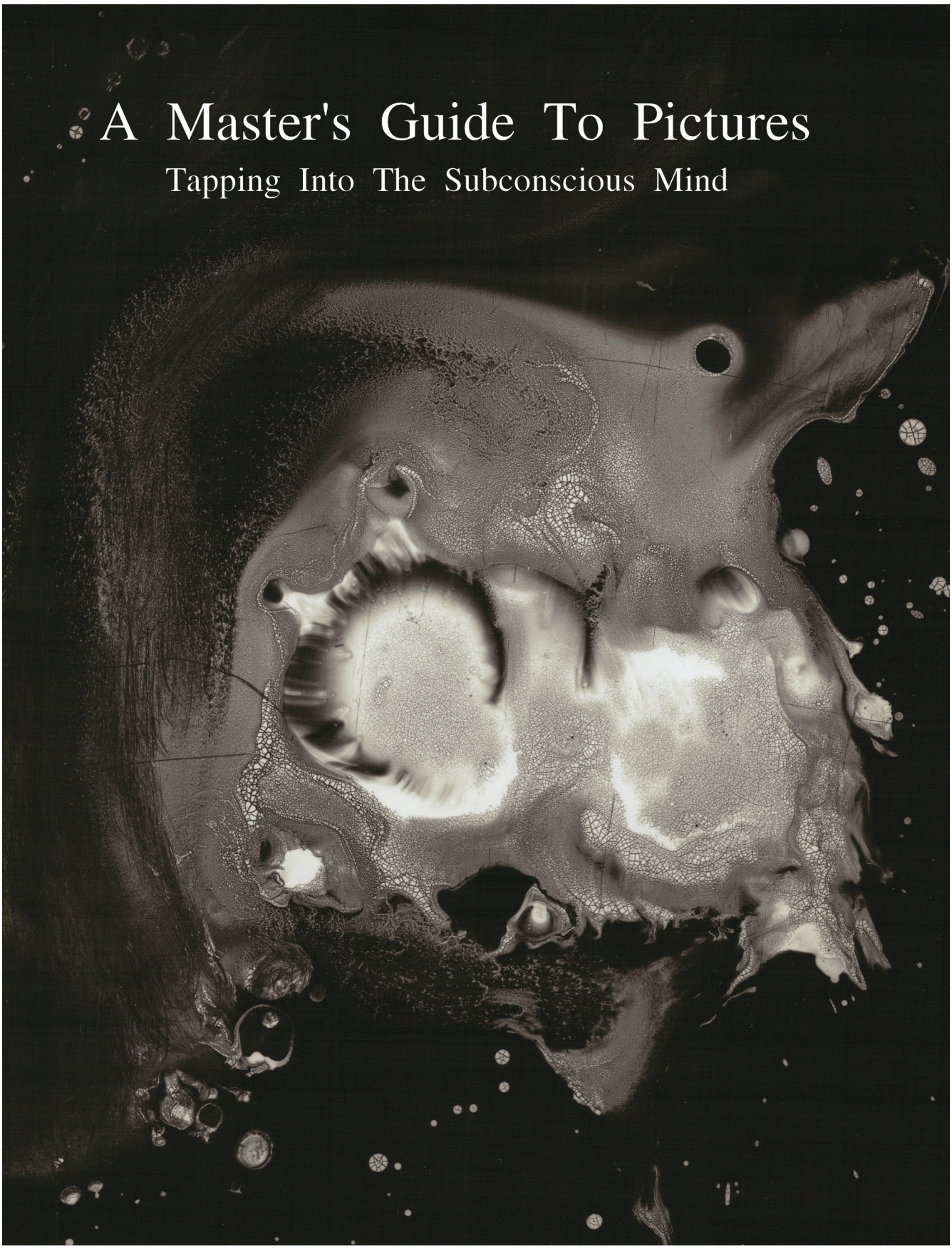
A Master's Guide To Pictures

Tapping Into The Subconscious Mind



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Tapping Into The Subconscious Mind

By

Isis Visual Communications

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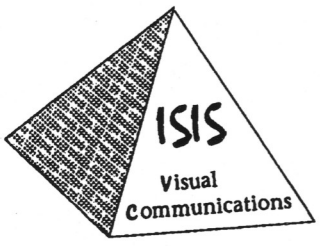

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"The I Ching version of the photograph is quite accurate.

There is something in you that knew that.

Otherwise, the YE could not have interpreted accurately.

How strange the YE is.

It somehow gives voice to that something in us

that knows everything there is to know"

Minor White Letter Dated April 13, 1970.

Introduction

The use of the I Ching and other Synchronicity Systems, to help in the analysis of pictures, is based upon research and experimental studies that I have been carrying out since the early 1970's. But, records indicate that the ancient Chinese used the I Ching for the purpose of dream interpretation, as long ago as 240 B.C. And, in the 20th century, the psychiatrist Carl Jung used the I Ching in dream therapy for approximately 30 years.

Marie Louise von Franz was Jung's co-worker for many years. In her book: On Divination & Synchronicity: The Psychology of Meaningful Chance, Franz describes how these procedures can reveal what the existing probabilities are, what the psychological consequence might be in a given situation – as well as the psychological background involved.

Two important similarities, between dreams and visual images, suggest that Synchronicity Systems can be useful in the analysis of pictures. First of all, both dreams and visual images use symbols to express ideas or feelings that emanate from the subconscious. Secondly, the symbols of dreams and the symbolic answers of Synchronicity Systems originate from the same source within us. In dream incubation, we are able to ask our "higher self" a question – and obtain a symbolic answer to our question in return. Synchronicity Systems work in much the same way. If we meditate on our question, while consulting the oracle, we are able to tap the unconscious source of wisdom that lives deep within us – and receive a symbolic response.

Analogy led to the idea that Synchronicity Systems might be useful in art interpretation. Testing the I Ching on my dreams and photographs – and finally on the photographs of Minor White and Jerry Stephany – confirmed that such methods do work to help in the understanding of visual images. After seeing my I Ching analysis of one of his photographs, Minor White wrote in a letter stating that: "The I Ching version of the photograph is quite accurate! There is something in you that knew that. Otherwise the YE could not have interpreted accurately. How strange the YE is. It somehow gives voice to that something in us that knows everything there is to know!"

Anton Ehrenzweig, who studied psychology and art in Vienna, researched and wrote a book entitled: The Hidden Order of Art under the auspices of the Bollingen Foundation. In this book, Ehrenzweig points out that we pick up more from the unconscious scanning of art than we are consciously aware of – and we do so more efficiently. Ehrenzweig believed that no detail, no matter how seemingly insignificant, should be overlooked because it may be important to the meaning of a picture.

This leads to the inescapable necessity that we study every detail that might be useful to our understanding of a picture – whether we are consciously aware of it or not. Interestingly, it is possible to tap into our unconscious to help reveal the great wealth of information about a visual image that lies hidden there. This can be accomplished by means of meditation, dream incubation, and the use of Synchronicity Systems such as the I Ching.

The I Ching, and other Synchronicity Systems, can be used to help in the understanding of visual images by revealing the correct way to proceed in our analysis – or the direction that we should follow in order to help us better understand a visual image. These systems can help us to discriminate between whatever false beliefs we might have concerning a visual image and its inner truth. And, they can help us to proceed smoothly and to remain free of entanglements, which are often incorrect – such as, what we ourselves might project onto an image from the associations that arise within us. Most importantly, Synchronicity Systems very often lead to unintentional or unexpected insights in our study of visual images. They can lead us to the appropriate connections and relationships with a visual image.

When we consult Synchronicity Systems, we rouse our unconscious into action to help reveal that which is hidden from view. This allows us to analyze while remaining free from recklessness or error caused by the ego. Synchronicity Systems help us to avoid obstinately following the wrong path – and to avoid incorrect analysis based upon faulty attitudes, traditional thinking, or our own inner conflicts. They tend to prevent us from snapping to judgments about an image through preconceived notions – and they help to keep us on track. When our logic is a product of inner conflict, these systems show us a way to understand an image that does not depend upon logic and they can help us to achieve objective contemplation.

By changing our attitude or perception of a visual image, these systems can help to melt away obstructions to our understanding. If there is something obstructing our attitude towards an image, they can help us to see the obstructing attitude and to change it or to see an image with a new attitude. When the obstructions in our attitude are overcome, creative energy is released thus allowing a correct understanding of an image.

Obstructions to a valid understanding and interpretation of a picture can be caused by numerous factors. These include such things as ambiguous figures; illusory contours or shapes; hidden or embedded figures; our mental set; insufficient motivation; lack of foreknowledge caused by life experiences; perceptual expectations; cultural, social, or personal considerations; emotional or intellectual considerations; variations in how viewers organize figures under some conditions; inability of the viewer to distinguish between the artist's intent and the viewer's own symbolical connotations (projection); blocks to understanding; and the inability to adequately understand and interpret visual images.

The use of Synchronicity Systems in analysis is a way to monitor our inner feelings and obtain an analysis that is independent from our own feelings. In an analysis, it is important not to react to any elements that stimulate our emotions and cause a relaxation of inner discipline. If our attitude is perseveringly neutral, then our response will be correct; if not, the pressures of the moment will cause our ego to surface and spoil the good objective influences from an image that we should otherwise have.

We should not consciously attempt to incite responses to visual images, or to push matters along. Conscious manipulation springs from the ego; it does not allow natural response to proceed along its own course. Response to a visual image must be allowed to develop naturally. We should allow ourselves to be drawn along by the image and not by our preconceived notions. It is important to maintain our innocence of mind and independence of spirit. It is folly to allow ourselves to be influenced by pictures through words and logic. One should not try to only understand intellectually what must be achieved by the heart.

Synchronicity Systems can help us to better understand visual images in many ways, such as:

- To confront obstacles to understanding, illusions and misunderstandings
- To disperse what obstructs awareness
- To help dissolve feelings and thoughts that lead to a rigid viewpoint
- To stimulate the imagination and help free our thinking from unnecessary constraints
- To help set limits to our understanding of what the image might mean (even though limitations are troublesome, they are effective)

- To free ourselves from the grip of emotions which can influence how we feel about an image (because we may lose our receptivity to the image)

- To provide new perceptions that allow the emergence of new insights concerning a visual image

- To help us to wait quietly until impelled to action by a real influence and avoid approaches that may be superficial and insignificant (such approaches try to influence the viewer when there is nothing real or substantial behind it)

- To help us to support, reinforce, and strengthen our feelings about an image

- To help us to see if our analysis is on track or not

- To lead us away from putting meanings onto an image consciously that may hold dangers in doing so (projection)

- To help us conjoin separated parts that need to be brought into contact in order to enable us to make the appropriate connections and help us to perceive the relationships within the image

- In the case of our own pictures, to help avoid impulses that are driven by emotions and the prodding of one's ego

Synchronicity Systems can provide us with insight concerning: the "idea-feeling" of a picture, the subject's emotional state, the essence of the subject or its essential qualities, the meaning of symbols, why various elements were included in the picture, the relationship of the subject to other things in the picture, the relationship between the subject and its environment, the relationship between various people or objects in the picture; and what else you should know about a picture that you are unaware of.

Often, Synchronicity Systems reveal surprising insights about pictures that are not possible to obtain in any other way. They are able to tap directly into our subconscious mind and reveal the great wealth of information about pictures that lies hidden there. By so doing, they enable us to use both our conscious and our unconscious mind in analysis – and to insure that our analysis is as comprehen-sive and accurate as possible.

Synchronicity Systems And Understanding Pictures

Facts Concerning Synchronicity Systems

Good books on the I Ching, Tarot Cards, or Runes have excellent descriptions regarding the symbolic meanings of the Hexagrams, Tarot Cards, or Runes respectively. They also describe in detail the rituals or procedures for using these systems.

No doubt, in the future, other "Synchronicity Systems" will come to your attention. Perhaps, you will come across a new system or a spread that you have never seen before (such as rune casting upon a specially marked cloth or Mah Jong divination).

The precise symbolic meanings of the Mah Jong tiles are different than those of the I Ching Hexagrams, Tarot Cards, or Runes. But, Mah Jong divination can be a very useful tool to help you understand the past, present, and future development of the mental atmosphere – that surrounded a photographer – at the time a photograph was made.

Although precise symbolic meanings vary from one Synchronicity System to another, all good systems work through certain basic archetypes rooted deeply within man. The symbols of these systems signify these archetypal meanings and stir up the corresponding responses. Because all Synchronicity Systems function in this way, you will find that the reading obtained in one system will agree in essence with the reading of another. Each system that you use will either confirm, build upon, or add to your total knowledge and understanding.

How Synchronicity Systems Work

If you are truly and deeply concerned with discovering the meaning of a picture, something inside of you will seek to reveal it to you by means of symbols. This can be done by means of the I Ching or any other symbol system that may have meaning for you. You may find the answer in a dream symbol – or in a visual symbol that "pops" into your head during meditation. You may even find the answer in some association you perceive in the landscape, in clouds, or while staring into water. Some people use the calm surface of a lake as an aid to meditation. The important thing is to be open to your intuition – and aware that there are many symbolic language systems that can operate between you and your inner self.

It is only necessary to let your inner self know exactly what it is that you are concerned about. Then, give it detailed instructions, ask it a specific question, and keep your question in mind while you consult the Synchronicity System that you have selected.

What you are doing is setting up a symbolic language link between you and your inner self. In the case of Tarot Cards, Runes, and some other systems, the meaning of each position needs to be firmly established in your mind. Then, be sensitive to the symbolic answers that you obtain from the system. Finally, apply these answers to your question, reflect upon them, and interpret them accordingly.

How To Use Synchronicity Systems Effectively

Make your question specific and think about it for awhile before consulting the Synchronicity System. Keep your question in mind during the entire ritual. In the case of the I Ching, this means before the actual toss of the coins and during the coin toss itself.

If yarrow stalks are used, keep your question in mind until the stalks are split into separate bundles – and until you are ready to actually count the stalks. If Tarot Cards are used, keep your question in mind prior to and during the time that you shuffle and cut the cards. It is not necessary to keep your question in mind any longer than that because the cards have already been determined. In the case of Runes, keep your question in mind throughout the "swirling or mixing" process – and until the selection of the runes has been completed.

It helps to think of each individual position's meaning, as well as the question for that position, sometime before the selection of cards or runes is made. If the system that you use fills the positions without a pause, then you should think about the questions and positional meanings before each card or rune is selected.

If you prefer to use a computer program to simulate a system or a procedure, then accurate randomization is the most vital part of the program. It must simulate exactly what happens in the traditional procedure. If you think about your question in the precise manner that I have described, and if your computer program's randomization is accurate, a computer will work every bit as well as the more traditional methods.

Commercial computer programs are available for some Synchronicity Systems. But, it is generally helpful if you are able to write your own programs. In that way, you can simulate any Synchronicity System, Tarot Spread, or Rune Cast that you wish. Otherwise, you will find that you are limited to the variety of programs available for your own particular computer.

Computer programs have some definite advantages over the more traditional methods. The computer can make complex calculations quickly and it can be used in places where traditional methods are awkward to use. For example, it is much more convenient to use a small hand-held computer in a vehicle, or in an office or library, than it is to use Tarot Cards, Runes, or toss coins for the I Ching. Small, battery operated computers enable you to run a program anytime, anywhere – at the flick of a switch. Also, several Synchronicity System programs can be combined into a single program making them all readily available.

One of the disadvantages, in using a computer, is that we may spend insufficient time in meditation. Another disadvantage is that there are many symbols on runes and Tarot Cards, which cannot penetrate into the subconscious when a computer is used. Therefore, it is a good idea to use the traditional, ritualistic methods from time to time.

Synchronicity Systems Help Uncover Hidden Meanings And Relationships In Pictures

Synchronicity Systems can help you discover many meanings and relationships that lie hidden in a photograph. You can use the I Ching and other Synchronicity Systems to answer such questions as: What is the "idea-feeling" of this photograph? Or, what was the mental atmosphere surrounding the photographer at the time this photograph was made?

If there are objects in the photograph that you are especially interested in, you can ask questions that will help to reveal their relationships, their symbolic meanings, or whatever else you may wish to know about them. You can also use this procedure to help determine the accuracy of your analysis.

Synchronicity Systems Can Reveal The Mental Atmosphere That Surrounded The Photographer

Synchronicity Systems can help uncover the mental atmosphere that surrounded the photographer or the subject of a photograph at the time the photograph was made. In the case of the photographer, you can ask the question: What was the mental atmosphere surrounding the photographer when he made this photograph? In the case of the subject, you might ask: What was the mental atmosphere surrounding the subject when this photograph was made? If there are several subjects, you can repeat the procedure for each.

Be sure to keep your attention focused on only one subject in the photograph at a time. It is very important to keep in mind what it is that gives the subject its own unique individuality while you make your inquiry of the Synchronicity System. It may be helpful if you look at the photograph at the same time – in order to focus your attention.

If you would like to know more about the subject, than you are able to glean from the photograph itself, this approach can be very useful. Sometimes, it will be the only way to know certain things about a photographer or the subject. You will be amazed at how much your subconscious mind and intuition can accurately reveal to you.

The “idea-feeling”, or seed-thought, is influenced by the mental atmosphere surrounding the photographer at the time a photograph is made. It is the environment of the photographer that helps to determine what the photographer is concerned about. And, it is these concerns that find their way into the unconscious mind of the photographer where gestation of the “seed-thought” occurs. The photograph itself, is no more and no less, a visible manifestation of the “seed-thought” – made visible by means of visual symbols. If we only understand the emotional feelings that are aroused by a photograph, and nothing more, then it is not possible to understand the full meaning and significance of the image.

How To Correlate Your Analysis

When you analyze a photograph, the following methodology will help to insure the accuracy of your analysis:

- Use checklist sheets to help organize your analysis.

- Write down all of the analysis methods and Synchronicity Systems that you use.

- Write down all of the information that you obtain from your analysis. What you fail to write down, and forget, could be important to you at some later time. You may find it helpful to prepare a new and expanded checklist by collating all of the information that is derived from the analysis.

- Each procedure that you use, when analyzing a photograph, will either provide new information or confirm information that you already have. When using Synchronicity Systems in the analysis of photographs, they must be used properly. Whatever symbols you receive in response to your inquiry must be interpreted correctly.

- Your selection of a particular Synchronicity System, and a particular method of using it, must always be appropriate to the kind of information that you are seeking. If one or more Synchronicity Systems confirm your analysis, then your analysis is probably accurate. If more than one procedure, or Synchronicity System, provides either the same or similar information when you analyze a photograph, then the information is probably accurate.

- If two or more Synchronicity Systems provide identical or similar information when analyzing a photograph, then your interpretation is probably accurate. If a Synchronicity System does not agree with your analysis, then the analysis may be inaccurate. You may have misinterpreted what the oracle's response might mean. In either case, it will be necessary to check the analysis for errors – and to check your use and interpretation of the Synchronicity System. If any doubt remains as to the accuracy of your analysis, then select another oracle and ask it the same question that you asked before. Then, compare the responses of the two oracles with one another and with the rest of your analysis. If one oracle agrees with the analysis but the other one disagrees, then the one that disagrees is probably in error.

- To gain a more complete understanding of a photograph, use more than one method of analysis. One method may shed light on the photograph's meaning – another may help you to better understand the "idea-feeling" that is involved – still another may provide you with an insight into the photographer's mental atmosphere at the time.

Useful questions that you can ask of Synchronicity Systems include:
What should I understand about the meaning of this photograph that I am unaware of now?

What should I understand about the "idea-feeling" of this photograph that I am unaware of now?

What should I understand about the mental atmosphere that surrounded the photographer at the time this photograph was made?

What should I understand about the subject of this photograph to help me better understand the photograph?

What should I know about the photographer that will help me to better understand this photograph?

What should I do to better understand the meaning of this picture?

What should I do to better understand the "idea-feeling" of this picture?

For additional information, these questions can be asked more than once. And, to help determine if your analysis is accurate, you can ask the question:
What should I know about the accuracy of my analysis?

Essentially, in analysis, we use more than one method to get a different view of the same material. In that way, we can further our understanding of a picture and check on the accuracy of our analysis.

The Orientals, however, have a much simpler approach to understanding pictures. Oriental literature says to sit with a picture, as one would before a sage, patiently waiting for the first few words of wisdom. Some Westerners know this too. Some have put images they are trying to understand in out of the way corners of the house. In such locations, the eye will catch them unawares – and see the images in a different light.

In other words, the more habitual ways of seeing images are tricked away and one sees briefly without the usual associations. In this way, one sees the image in all of its unfamiliar beauty – and without our personal projections.

Working in this state of passive recall, one can see without trying to see, the strange beauty of a photograph or the wonder of the commonplace. Later, the image can be recalled and the experience continued. Or, one can interact awarefully with the image in an entirely new way. The recall period, like the original contact period, is subject to all kinds of influences – including our associations.

Guidelines For Valid Content Interpretation

Beware of unjustified speculation about an image. Don't read into it. One must not go beyond the legitimately arrived at data in arriving at conclusions about the meaning of a picture. When in doubt, it is better to err on the side of caution.

You must be able to disentangle the projective from the non-projective aspects of the response. Your response to a picture may consist of a blend of objective description and typical reaction to the properties of an image on the one hand, and projective elements from within you on the other.

Avoid interpretation of symbols based on "fixed meanings." However, there are reliable books on the meanings of symbols that can be helpful, such as: A Dictionary Of Symbols by C.E. Cirlot. Simply skim the meanings given for a particular symbol until one of them "clicks" or elicits an emotional response within you. Try to be sensitive to your own "blind spots" in interpretation. You may find it difficult not to project something of yourself into the reading – or one or more blocks to understanding may exist.

When reading pictures, look for a confluence of data. Major trends in an artist's work typically manifest themselves repeatedly in the work over a period of time. Study other work of the artist. The greater your knowledge about the work of an artist, the more effective will be your interpretation.

Sometimes, it may be possible to seek feedback about the accuracy of your interpretation from other people. Either the artist may be able to provide you with information about a picture – or you may be able to obtain helpful insights from other people who can read visual images.

The I Ching And Non-Synchronistic Methods

The many methods of finding hexagrams in the I Ching fall within two basic categories, “the chance” and “the deliberate.” Programs for using the Book Of Changes exist which do not rely upon Synchronistic Methods such as yarrow stalks or coin throwing.

Deliberate methods of consulting the I Ching appear to be less well known than “chance” methods. In using the I Ching, It is important to avoid limiting yourself to restrictive interpretation schemes. The premises and techniques of Lateral Thinking were also known in Chinese texts of the Taoist tradition. Different methods of using the I Ching, along with different translations of its text, provide a very valuable resource to the reader.

In ancient times, the prevailing trend was to use elaborate numerological schemes with the I Ching for prognostication. There has always been considerable interest in the I Ching as a divination tool. But, the I Ching was also used as a framework for “contemplative” practices of self-analysis and the analysis of situations. Liu I-ming, a Taoist adept, wrote in the 18th century, that the I Ching is not only a book of divination but rather is the study of investigation of principles, fulfillment of nature, and arrival at the meaning of life.

Trigram Building Systems

Hexagrams can be constructed and consulted according to certain traditional models, based on trigrams and lines. Even though they are chosen according to the associations in the mind of the reader and are projected through a program, nevertheless the resulting readings under ordinary circumstances always contain useful “doorways to perception” that are outside of the expectations of the reader. Thus, the reading of these constructed hexagrams is useful in analyzing perceptions from given points of view based on the selections that they elicit from the I Ching. But, it is also a way to provide extra perception outside and apart from a normal point of view.

Trigram Association Systems

There are several trigram association systems that are quite useful in the understanding of photographs. The basic principle is that the lower, or base trigram, represents the inside or beginning and the upper trigram represents either the outside or the end. Therefore, hexagrams can be constructed to represent the inner state and the outward manifestations of an emotional feeling that is evoked by a photograph, relationships between various subjects within a photograph, or the relationship between one or more subjects and an environment.

For example, the Lower Trigram could represent the dominant feeling that the photograph evokes within you, (your inner state or the emotional feeling evoked), such as danger, mystery, or age. The Upper Trigram could represent the symbolic devices or outside forces used to cause the feeling that is evoked in you. It stands for the outward manifestation. Obviously, more than one hexagram can be derived in this way.

Another method of constructing hexagrams, that can be useful, is to use The Lower Trigram to represent the dominant qualities of the main subject in the photograph – and The Upper Trigram to represent the dominant qualities of another subject within the picture that the main subject has a relationship with. For example, The Lower Trigram could represent the qualities of the main subject while The Upper Trigram could represent the qualities of a group of subjects or an environment that the main subject has a relationship with.

A photograph may suggest several possible lower and upper trigrams to you. These in turn will produce several hexagrams and the readings that result will offer up various possibilities and new perceptions to reflect upon concerning the photograph and its possible meanings.

Based upon the fact that all of these hexagrams were constructed from feelings and relationships that you perceived, they are all valid and may all be used to help understand a photograph. Each hexagram may provide you with a somewhat different insight or open up a different doorway to perception.

The Elements Wood, Fire, Earth, Metal, And Water

The elements “Wood, Fire, Earth, Metal, and Water” have had certain qualities attributed to them by the ancient Taoists. Some of these qualities have been directly attributed to the trigrams but the qualities that have not been given directly to the trigrams as “correspondences” can be. This can be done in order to construct a hexagram if those qualities correspond significantly with the subject matter of a photograph. The five elements are represented by the eight trigrams of the I Ching as follows:

Metal ⚰ and ⚱ Earth ⚱ and ⚰

Wood ⚲ and ⚵ Fire ⚵

Water ⚱

Because more than one trigram can represent certain elements, it is necessary to decide between them according to other qualities that may correspond with one trigram or the other. Some of the useful correspondences, which are attributed to the various elements, may supplement certain correspondences of a trigram that tend to link it to the subject matter of a photograph. In that case, you should select the trigram that best fits the subject matter.

Characteristics Attributed To The Elements

Metal – Vigorous, Progressive, Acquisitive, Calculated, Determined
Earth – Stable, Reliable, Practical, Primitive, Conservative
Wood – Rustic, Practical, Casual, Creative, Lover Of Nature/Children
Fire – Lively, Quick, Agile, Volatile, Aggressive
Water – Contemplative, Attentive, Communicative, Restless

Characteristics And Associations Of The Elements

Metal

Ministry of Justice
Eloquent Personality
Vigorous Manner
Emotion of Grief or Sorrow
Decline
Color White
Malleable and Changeable
Dry Climate
Autumn
Weeping Sound
Virtue of Righteousness
Pungent Flavor
Rotten Odor
Strength
Justice
Duty
Basic Reality
Unemotional Sense
Venus
White Tiger, Dog, and Hairy Creatures
Lungs, Nose, Hair, and Skin
Number 9
Cold
West

Earth

Ministry of State
Intellectual Personality
Circumspect Manner
Mood of Desire
Emotion of Sympathy
Middle or Center
Color Yellow
Producing Vegetation
Humid Climate
Summer
Sunshine
Singing Sound
Virtue of Faith
Sweet Flavor
Fragrant Odor
Conformity
Nature
Random, Distracted, or Wandering Attention
The Disorderly
Silent Awareness
Saturn
Ox, Buffalo, and Naked Creatures
Spleen, Muscles, and Mouth
Number 5
Hot

Wood

Ministry of Agriculture
Bearing Personality
Casual Manner
Emotion of Anger
Vitality
Colors Blue or Green
Formable
Windy Climate
Spring
Shouting Sound
Virtue of Benevolence
Sour Flavor
Rancid Odor
Essence of Nature
Nature of Life

Temperament
Moods or Habits of Life
Jupiter
Dragons, Sheep, Scaly Fishes, and Scaly Creatures
Liver, Eyes, and Ligaments
Number 8
Wind
East

Fire

Ministry of War
Imaginative Personality
Educated Manner
Emotion of Joy
The Sun
Fighting
Brilliance
Color Red
Burning
Ascending
Hot Climate
Summer
Laughing Sound
Virtue of Propriety
Bitter Flavor
Scorched Odor
Feathered Creatures, Fowl, and Phoenix (a mythical bird)
Understanding Spirit
Ordinary Awareness Conditioned by a Mundane Environment
Mars
Ears, Heart, and Arteries
Number 7
Heat
South

Water

Ministry of Works
Attentive Personality
Tranquil Manner
Emotion of Fear
Hidden Things
Inactivity

Color Black
Soaking
Descending
Climate that is Cold, Wet, Rainy, or has Snow
Winter
Groaning Sound
Virtue of Wisdom
Salty Flavor
Putrid Odor
Shell-Covered Creatures (invertebrates) and Snakes
Severity
Vitality
Sensuality
Mercury
Kidneys, Anus, Vulva, and Bones
Number 6
Cold
North

The Later Heaven Formula

The Later Heaven Formula is an advanced I Ching method derived from an ancient system of numerology called “Plum Blossom Numerology.” It uses a different set of numbers assigned to the trigrams. In addition, the interpretation of predictions made with this formula is based not only on the attributes of the trigrams and the action of the five elements but also on the I Ching text of the moving line.

The Later Heaven Formula derives the two trigrams that make up The Predictive Hexagram directly from the situation. Each of the trigrams has a numerical value – and it is the numerical values that are used to calculate The Moving Line. This formula is difficult to use because it requires a thorough knowledge of the attributes of the trigrams as well as a keen observation of the situation. The user must develop and learn to rely on his intuition and become familiar with the structure, organization, and parts of the I Ching. With study and practice, however, The Later Heaven Formula will become easy to use.

How To Derive The Upper And Lower Trigrams

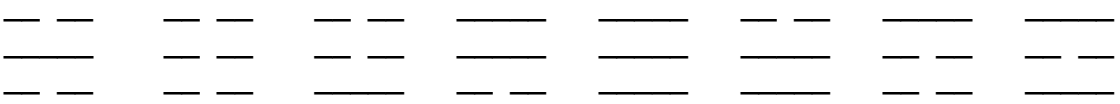
The upper and lower trigrams are derived directly from a situation. First, observe and select two aspects of the situation, event, person, subject of a picture, or question you wish to predict about, which can be represented by an attribute of the trigrams; for example, an object in the picture and something associated with the situation or the subject of the picture and the action which takes place. Second, select the two trigrams that represent each of these aspects.

Third, designate one of the trigrams to represent the principal or main subject of the picture. This trigram is The Upper Trigram of The Predictive Hexagram. Then, designate the other trigram to represent the fate (action or direction) of the subject. This trigram is The Lower Trigram of the hexagram.

How To Determine The Moving Line

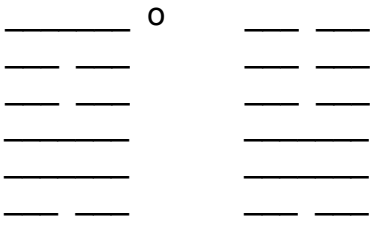
(1) Find the trigram numbers of the upper and lower trigrams by using the chart which follows.
(2) Add the two numbers together.
(3) If the total is 6 or less, it is the number of the moving line.
(4) If the total is more than 6, subtract from it by 6 until the remainder is 6 or less. This is the number of the moving line.

The Later Heaven Numbers For The Trigrams



K'AN	K'UN	CHEN	SUN	CH'IEN	TUI	KEN	LI
1	2	3	4	6	7	8	9

The Moving Line or Changing Line is the line of the Predictive Hexagram that reveals the prediction. When this line changes to its opposite, a new hexagram is formed. To form a new hexagram in the I Ching, we change the Moving Line (or Changing Line) to its opposite and repeat all the other lines in the original hexagram. Solid changing lines become broken and broken changing lines become solid.



HX #18 HX #46

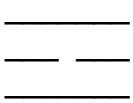
In Hexagram 18, The Lower Trigram has a numerical value of 4 and The Upper Trigram has a value of 8. Therefore, line 6 should be designated as The Moving Line for that hexagram. The Moving Line then changes into its opposite and creates a new hexagram. When Moving Lines occur, a broken line is changed into a solid line and a solid line is changed into a broken one.

In the I Ching, a new hexagram is formed when “moving lines” change into their opposites. This new hexagram shows the probable future development of the situation or indicates a change of attitude or a choice that could alter the future course of events.

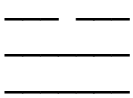
Note that The Later Heaven Formula does not take the new hexagram that is produced by the “moving line” into account in calculating or interpreting the prophecy. However, it is always helpful to refer to the new hexagram for clarification and amplification. The New Hexagram should be analyzed according to the attributes of its trigrams and the action of the five elements. The relationship of the trigrams and the five elements will be described later.

Interpreting The Prediction

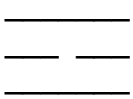
Each hexagram is made up of two “primary trigrams” and two “nuclear trigrams” that overlap. The primary trigrams, upper and lower, are the two trigrams calculated as follows: “the Upper Primary Trigram” consists of the 4th, 5th, and 6th lines of the hexagram – “the Lower Primary Trigram” consists of the 1st, 2nd, and 3rd lines. “The Upper Nuclear Trigram” consists of the 3rd, 4th, and 5th lilnes of the hexagram – “The Lower Nuclear Trigram” consists of the 2nd, 3rd, and 4th lines. See the following example:



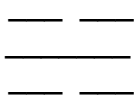
The Upper Primary Trigram consists of lines 4, 5, and 6.
The Upper Nuclear Trigram consists of lines 3, 4, and 5.



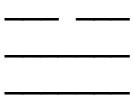
The Lower Primary Trigram consists of lines 1, 2, and 3.
The Lower Nuclear Trigram consists of lines 2, 3, and 4.



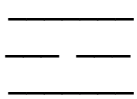
Upper Primary Trigram



Upper Nuclear Trigram



Lower Primary Trigram



Lower Nuclear Trigram

The interpretation of the prediction is based primarily on the attributes of the trigrams and the action of the five elements of “The Predictive Hexagram” and “The New Hexagram”, rather than on the text of the I Ching. However, the text should be consulted for clarification or further explanation. The interpretation of the prediction is also based on the I Ching text of the moving line. Here is a step-by-step procedure of the process:

(1) Identify the “fate” and subject” primary trigrams.
(2) Identify the nuclear trigrams.

(3) Using a list of the trigrams and their attributes, select one or two attributes for the “fate” and “subject” trigrams that relate to, or indicate some aspect of the prediction.
(4) Select one or two attributes for each of the nuclear trigrams, as indicated in step 3.
(5) Read the I Ching text of the moving line of “The Predictive Hexagram” carefully.
(6) Relate the text to the subject of the prediction and interpret accordingly.
(7) Identify the elements that correspond to the primary trigrams of the hexagrams. (See the trigrams classified under The Elements.)
(8) Determine the interaction of the trigrams that seem relevant to the situation. (See The Cycles Of The Five Elements.)
(9) Analyze the favorable and unfavorable aspects of the trigrams in accordance with the elements that they represent.
(10) Summarize the favorable and unfavorable aspects of the prophecy as revealed in the text and in the action of the elements.
(11) Interpret accordingly
(12) Analyze the trigram attributes that apply to the photograph.
(13) Determine what meanings or emotional feelings they suggest.

The Trigrams Classified Under The Elements

Each trigram is classified under one of the five elements and the following procedure is to be carried out:

(1) Identify the elements that correspond to the primary trigrams.

(2) Identify the elements that correspond to the nuclear trigrams.

(3) Determine the action of “The Fate Trigram” upon “The Subject Trigram.”

(4) Determine the interaction of the nuclear trigrams that seems relevant to the situation and their action on “The Subject Trigram.”
If “The Fate Trigram” produces “The Subject Trigram,” it indicates good fortune or favorable circumstances.
If “The Fate Trigram” destroys “The Subject Trigram,” it indicates misfortune or unfavorable circumstances.
If “The Fate Trigram” and “The Subject Trigram” are the same, they are referred to as “brother” and “sister” and they “reinforce” one another. This indicates good fortune or favorable circumstances.
If “The Fate Trigram” exhausts “The Subject Trigram,” it indicates misfortune or unfavorable circumstances.
If “The Fate Trigram” injures “The Subject Trigram,” it indicates a slight misfortune or slightly unfavorable circumstances.

(5) Perform an analysis on the trigrams of "The Predictive Hexagram" according to the favorable and unfavorable aspects of the prediction as it is revealed in the action of the elements.

The Trigrams – Element Classifications

Metal	Wood	Earth	Water	Fire
⚊ ⚊	⚋	⚋	⚊ ⚊	⚋
⚋	⚋	⚊ ⚊	⚋	⚊ ⚊
⚋	⚊ ⚊	⚊ ⚊	⚊ ⚊	⚋
TUI	SUN	K'EN	K'AN	LI
⚋	⚊ ⚊	⚊ ⚊	⚊ ⚊	
⚋	⚊ ⚊	⚊ ⚊	⚋	
⚋	⚋	⚊ ⚊	⚋	
CH'IEN	CHEN	K'UN	TUI	

The Five Elements And Their Cycles

The five elements are metal, wood, water, fire, and earth. They are spoken of as "the moving forces of heaven." This movement is reflected in "the cycle of the four seasons," each of which is ruled by one of the five elements. Spring is "ruled" by wood, summer by fire, fall by metal, and winter by water. The last 18 days of each season are ruled by earth. The sequence of the seasons also follows the production cycle of the five elements.

WOOD	Produces	FIRE	(spring produces summer)
FIRE	Produces	EARTH	
EARTH	Produces	METAL	
METAL	Produces	WATER	(fall produces winter)
WATER	Produces	WOOD	(winter produces spring)

(EARTH does not rule one season but contributes to all of them.)

As a classification system, the five elements are not literally the substances for which they are named but are forces that have the qualities of metal, wood, water, fire, and earth. These forces "move" or "act" upon each other according to natural laws. These laws, in turn, are expressed in a series of action patterns. The five elements either produce, reinforce, destroy, exhaust, or injure each other. Note the list of element relationships, which follows:

WATER	Produces	WOOD	WATER	Destroys	FIRE
WOOD	Produces	FIRE	WOOD	Destroys	EARTH
FIRE	Produces	EARTH	FIRE	Destroys	METAL
EARTH	Produces	METAL	EARTH	Destroys	WATER
METAL	Produces	WATER	METAL	Destroys	WOOD

WATER	Exhausts	METAL	WATER	Injures	EARTH
WOOD	Exhausts	WATER	WOOD	Injures	METAL
FIRE	Exhausts	WOOD	FIRE	Injures	WATER
EARTH	Exhausts	FIRE	EARTH	Injures	WOOD
METAL	Exhausts	EARTH	METAL	Injures	FIRE

An understanding of “the theory and changing relationships” between the five elements is important in interpreting the prediction because the action pattern of the elements indicates the forces at work within the situation.

The Five Elements

Interpretation must take into account the interaction of the five elements as represented by the trigrams. Because each trigram represents one of the five elements, there is an additional means of interpreting the prediction for the elements act on each other either positively or negatively. Since this action is reflected in the trigrams that make up the hexagrams, good fortune (when the interaction is positive) and misfortune (when the interaction is negative) can be indicated.

Furthermore, since “The Later Heaven Formula” clearly designates a particular trigram as “The Subject Trigram” and the other as “The Fate Trigram,” the action of the five elements can be specifically interpreted. In “The Later Heaven Formula,” The Upper Primary Trigram is always The Subject Trigram and The Lower Primary Trigram is always The Fate Trigram.

In any given prediction, if The Subject Trigram is produced or reinforced by The Fate Trigram, it means that the subject is favorably acted upon. The extent of the good relationship is determined by the overall interpretation of the I Ching text and by the attributes of the trigrams.

But, if The Fate Trigram destroys, exhausts, or injures The Subject Trigram, it means that the subject is unfavorably acted upon. The extent to which the subject is unfavorably acted upon is determined by the overall interpretation.

If the question has to do with the “idea-feeling” of a photograph, good or bad conditions will reflect upon the nature of the conditions, which surrounded the “idea-feeling” and helped bring it about. If the question has to do with the mental atmosphere, which surrounded either the photographer or the subject of a photograph, then the nature of the cycle relationships will signify good or bad conditions concerning the appropriate mental atmosphere at the time the photograph was made.

Interpreting The I Ching

Whatever the method of prediction, the interpretation requires the use of the text of the I Ching. There can be no hard and fast rule for interpreting the text since the lines of the hexagram are in constant flux.

The prediction may be interpreted according to any part of the text that relates to or seems to shed light upon the situation, event, person, or question about which you are predicting. In other words, the user of the I Ching must consider the complete hexagram. This includes the Sequence, the Judgment, the Image, The Commentary On The Decision, The Five Elements And Their Cycles, the Individual Lines, and the Trigram Attributes. In order to interpret a moving line, it may be necessary to look for clarification in some other part of the hexagram.

Each hexagram describes a situation, time, relationship, state of being, etc. Each line of the hexagram describes a stage of development of the basic situation. Therefore, a picture of the entire hexagram is necessary in order to interpret the relevant aspect. The hexagram lines must be translated in terms of the subject of the prediction. Each hexagram line can be understood clearly once the language of the text is interpreted according to its symbolic meaning.

The I Ching user must rely on his or her observation, understanding of the situation, experience, and intuition. The ability to synthesize the qualities of all things lies in the ability to observe objectively. That is, to observe things in terms of themselves. This kind of observation applies to the words of the text as well as to the situation or person about whom one is predicting.

The interpretation of The Moving Line in relation to The New Hexagram is one of the most difficult aspects of the prediction. The New Hexagram indicates the eventual development of the situation. This development or response to the stimulation of The Moving Line relates to the original line but shows new tendencies and possibilities.

The New Hexagram may be interpreted according to The Commentary of the text of the corresponding line.

The Nuclear Hexagram and Nuclear Trigrams play essential roles when it comes to interpreting the response. Their meanings should be linked on the intuitive level to The Subject Trigram and The Fate Trigram. They are not to be taken literally.

The Trigrams And Their Attributes

Interpreting a prediction requires an analysis of the trigrams that make up The Predictive Hexagram and The New Hexagram. Each trigram has many attributes. But, the attributes cannot simply be applied, without thought, to any situation.

One must be able to select those attributes that relate to some aspect of a situation or person about whom the prediction is being made. Therefore, a thorough knowledge of all the attributes for each trigram is necessary in interpreting. Through the study of the I Ching and with experience in prediction, one gains a kind of intuition for selecting the appropriate attributes.

Trigram attributes include natural phenomena, time, place, person, parts of the body, direction, location, quality, number, animals, and objects – as well as the probable course of events. Through the symbolic nature of the trigrams, anything in the universe can be represented by one of the eight trigrams.

In order to interpret the prediction, the various attributes of the trigrams must be carefully studied, always keeping the subject of the prediction in mind. Some of the trigrams have the same general attributes but their meaning may vary subtly.

TRIAGRM CHARACTERISTICS – CH'IEN

Abstract Concept – The Creative
Natural Phenomena – Heaven, Sky
Family Member – Father
Persons – Great or Famous Men, Rulers and Sovereigns, Kings, Emperors, Princes, Presidents, Prime Ministers, Popes, Elderly Men, Husbands, Gentlemen, Church Elders, Officials, Leaders & Military Commanders, Dictators, Sages
Occupations – The Military, Governing, Government Service, Management, Chairman Of The Board, Teaching, Religion, Sports Equipment, Sales, Lawyers, Jewelers, Industrial Machinery, Mechanics, Fruit Business
Material Things – Gold, Bronze, Jade, Pearls & Precious Stones (hard), Unbreakable Materials, Ice, Watches & Clocks, Autos, Airplanes, Bicycles, Street Cars, Sewing Machines, Machine Guns, Clothing, Hats, Protective Devices, Overcoats, Umbrellas, Mosquito Nets, Mouth Covers, Round Items & Round Containers, Cog Wheels, Emblems, Insignia, Rulers, Mail Boxes, Stamps
Shape – Round, A Circle, Short
Colors – Golden White, Dark Colors (such as dark red), Azure Blue
Number – 6
Element – Metal
Sound – One Beat, One Note, One Sound
Animals – A Horse That Is Good, Old, Lean, Piebald or Wild (it can be symbolic of a type of person, particularly his human body); Geese, Tigers, Lions, Elephants, Dragons
Astrological Animals – Pig, Dog
Parts Of The Body – Skull, Head, Face, Brain/Mind, Pineal Gland, Lung, Pleura, Breath, Energy, Bones
Illnesses – Heart Attacks or Strokes, Headaches or Migraines, Tumors, Pulmonary Diseases, Lung Ailments, Fevers and Swelling, Dizziness, Constipation, Senility, Insanity, Broken Bones
Places And Sites – Large Cities or States, Offices, Churches, Temples, Shrines, Convention Halls, Stadiums, Arenas, Walls, Fortifications, Encampments, Athletic Fields, Race Tracks, Schools or Universities, Capital, Congress, Parliament, Mountains & Mountain Retreats, Highlands, Meadows, Landscaped Areas, Observation Platforms, Markets
Type Of Building – Official Halls, Tall Buildings, Schools & Theaters, Hotels, Palaces
Room – A Study

Hour – 7 P.M. – 11 P.M.
Approximate Calendar Correspondence – 7 November – Winter Solstice
Season – Late Fall, The Approach Of Winter, Early Winter
Later Heaven Direction – Northwest

Weather – Clear Sky, Bright, Cold, Crisp and Cold, Ice, Icicles, Hail, High Pressure Areas
Food Products – Horse Meat, Bony Meat, Delicious Meat, Dry Meat, Lung, Liver, Fish Head, Chicken Head, Fresh Fruit, Soy, Beans, Rye, Oats, Grains Rice, Uncooked Vegetables (other than green), Canned Goods, Natural Teas
Taste – Hot, Spicy, Strong, Acrid
Plants – Trees, Fruit Bearing Trees, Fruit Tree Blossoms, Chrysanthemums, Herbs
Man's Progress – Eventual Oneness With Universal Brotherhood
Additional Attributes – The Male Principle, Creativity, High Status or Nobility, Wealth, Courage, Bravery, Daring, Boldness, Movement, Action, The Height Of Activity, Gratification, Fullness, Contentment, Luxury, Abundance, Forgiving, Roundness, Day, Brilliance, Firmness, Robustness, Honor, Pride, Dignity, Virtue, Good, Success, Straight, Direct, Immaterial, Undemonstrative, Lofty or Huge, Unity, Oneness, A Process Of Generation And Birth, Cold, Noble, Charity, Donations, Produces The Invisible Seeds Of All Development, The Upper Garment, A Place Where Light And Dark Meet, The Principle Of Light, The Time Being Fought, An Outcome, Determination, Expansion, Purity, Wisdom, Effortless, Strong, Tough, Time, Duration, The Approach Of Old Age, It Acts In The World Of The Invisible With Both Spirit And Time For It's Field, A Starting Energy or Force, Taking Over The Lead, Light And Dark Arouse Each Other But There Is No Doubt About The Outcome, Strength, Struggle, Endeavor, Aggression, Conquering, Energy, Rapid Advancements, Order, A Universal State Of Being

TRIGRAM CHARACTERISTICS – TUI ⚊ ⚊ / ⚊⚊⚊ / ⚊⚊⚊

Abstract Concept—Joyousness
Natural Phenomena – Lake, Cloud, New Moon
Family Member – Youngest Daughter
Persons – Girls, Young Ladies, Daughters, Magicians, Witches, Men With Big Bellies, Strong and Fat Men, Celebrities or Female Stars, Women Who Speak, Girl Friends, Women Under 16, People Who Are Immature or Incompetent, Feeble People, Concubines
Occupations – Female Vocalists, Entertainers, The Entertainment Industry, Hostesses, Waitresses, Servants, Maids, Barmaids & Bartenders, Bank Employees or Employees of Monetary Concerns, Public Relations, Lecturers, Dentists, Seafarers, Prostitutes

Material Things – Decorative Gold & Metal, Soft Metal, Objects Which Are Broken or Useless, Broken Containers, Metal Containers, Swords, Knives, Blades, Mirrors, Money, Stringed Instruments, Metal Musical Instruments, Non-Wind Musical Instruments, Pleasure Giving Articles (such as sensual pleasure), Any Concave or Indented Object
Shape – Oval
Colors – White, Gold, Red, Purple
Numbers – 2,7
Elements – Metal, Water
Sound – Harsh
Animals – Creatures Of The Lake, Animals With Horns, Elk, Deer, Goats, Sheep, Monkeys, Simians, Birds
Astrological Animal – Chicken
Parts Of The Body – Mouth, Throat, Speech Organs, Tongue, Teeth, Saliva, Breathing System, Lungs, Chest, Breast, Small Intestine
Illnesses – Breathing Disorders & Asthma, Impeded Speech, Toothaches, Afflictions Of The Mouth Cavity & Coughing, Illnesses In The Chest or Breast Region, Pelvic Disorders, Hip Joint Disorders, Skull Injuries
Places And Sites – Lakes, Placid Lakes, Places Where Water Has Accumulated Or Deep Lakes, Hard and Salty Soil – Such As Where Lakes Have Dried Up, River Banks, River Sides, Ditches, Ponds, Pools, Hollows, Mountain Ravines, Salt Mines, Valleys, Low-Lying Places, Swamps and Marshes, Stagnant Water, Gardens, Walls
Type Of Building – Unsafe Buildings & Dilapidated Buildings, Theaters, Brothels, Banks, Bars & Taverns, Beverage Shops, Restaurants, Hardware Stores
Rooms – The Bedroom, The Playroom Area
Hour – 4 P.M. – 7 P.M., Evening, Late Afternoon
Approximate Calendar Correspondence – Autumn Equinox – 7 November
Season – Autumn
Later Heaven Direction – West, Right
Weather – Cloudy, Rain, Drizzle, Dew, Mist, Snow, Fog, Smog
Food Products – Lamb, Mutton, Bird Meat, Fresh Water Fish, Duck, Rich and Spicy Food, Leftovers, Wine, Alcohol, Honey, Rice, Coffee, Tea (other than natural)
Taste – Hot, Spicy, Peppery
Plants – Weeds & Grasses, Gardenias, Magnolias, Chinese Bellflowers, Autumn Plants; Plants With A Peppery, Spicy, or Hot Taste Such As Ginger And Red Pepper: Plants Growing Beside Marshes, Swamps, And Lakes; Mangrove Trees
Man's Progress – A Recognition Of Spirituality And The Joy Of Giving
Additional Attributes – Lust, Sensuality or Sexual Desires, Pleasure, Pleasurable & Happy Things (i.e. food, drink & money), Happiness, Kissing, Tasting, Eating, Drinking, Singing, Speaking, Lecturing, Lawsuits, Litigation, A Big Mouth, Satisfaction, Fruition, Gaiety, Bliss, Joyfulness,

Delight, Laughter or Smiling, Amiable, Harmony, Danger Can Result From An Excess Of Pleasure, Excess, Quarrelsome, Arguments, Slanderous, Gossipy, Critical, Hypocritical, Sincerity, Openness, Eloquence, Fullness, Ruin, Destruction, Damage, Smashing and Breaking Apart, Dropping Off And Bursting Open Of Ripe Fruit, The Decay or Putting Down Of Things In Harvest, The Destruction Of Autumn, Inadequacy, Defectiveness, Incompleteness, Complacency, To Break Free, Stepping Forward, Setbacks, Failures, Resilience, Hard and Intractable Inside But Yielding Outside, Hardness, Gentleness, Harvest and Birth, The Joy Of Harvesting, Time of Retirement, Many Strange Things Push Up From The Depth Of The Lake – Whose Surface Lies So Quiet, Outwardly Weak – Inwardly Strong, The Ways Of The Inferior Man, Bribery, Enticement, Reflection, Standing Straight, Consuming Interests or Hobbies, Sorcery, Sea Going Activities, The Musical Arts, Buoyancy, Lightness, Observation, Intuitive, Vision, Serenity, Volatility, Changeability, Evaporation, Rouse To Action, Interaction And Interpenetration, Stimulate, Meet, Gather, Direct, Responsive, Free, Unhindered Opening, Passage, Exchange, Barter

TRIGRAM CHARACTERISTICS – LI

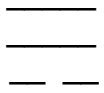
Abstract Concepts – Clarity, Clinging
Natural Phenomena – Fire, Sun
Family Member – Middle Daughter
Persons – Middle-Aged Women or Young Women (approximately 15-20 years old), Rulers, Fundamentalists, Literary Men, Poets, Students, Wise or Intelligent People, Beneficial People, Beautiful Girls & Women, Men With Big Bellies (firm and hollow within)
Occupations – Artists, Models, Judges, Diplomats, Optometrists or Eye Doctors, Beauticians & Barbers, Writers, Artisans, The Police, War Correspondents, Soldiers, Those Working With Munitions, Armourers, Department Store Workers, Book Store Businesses, Medical Practice, Public Servants, Publishers, Teachers, Welders
Material Things – Electricity, Television Sets, Cameras, Kitchenware, Pots, Kettles, Stoves, Fireplaces, Documents, Mail, Protective Devices, Coats Of Mail or Armor, Helmets, Weapons, Arrows or Lances, Wood, Newspapers, Magazines, Books, Ornaments & Decorations, Pets, Electric Lights & Lamps, Beacons, Candles, Space Rockets, Meteors, Calligraphy, Paintings, Windows, Empty Containers, Checks, Stocks, Bonds, Accounting Ledgers, Nets, Nests
Shape – Round and Empty, Enclosed On All Sides
Colors – Bright Red, Purple
Numbers – 3, 9
Element – Fire
Sound – Happy Sounds, A Song

Animals – Pheasant, Goldfish, Snails, Shellfish, Crabs, Clams, Shrimp, Lobsters, Oysters, Turtles, Tortoises, Fireflies
Astrological Animal – Horse
Parts Of The Body – Heart, Chest, Breasts, Blood System, Solar Plexus, Eyes, The Spirit (energy)
Illnesses – Eye Diseases, Blindness, Headaches, Mental Illness, Brain Tumors, Heart Ailments & Heart Attacks, Blood Disorders, Clotting, Burns, High Fevers
Places And Sites – Dry Highland, Rocky Places, Well Lit Streets, City Streets at Night, Battle Fields, Scenes of Fire, Volcanoes
Type Of Building – Churches, Galleries, Buildings With Windows, Safe Buildings, Empty Buildings, Law Courts, Light Houses, Beauty Salons, Police Stations, Fire Departments, Theaters, Schools & Libraries, Stores (especially book stores and department stores)
Rooms – A Patio or Porch
Hour – 11 A.M. – 1 P.M. (noon or mid-day)
Approximate Calendar Correspondence – Summer Solstice – 7 August
Season – Summer (mid-summer)
Later Heaven Direction – South
Weather – Rainbow, Lightning, Red Sunset, Clear, Sunny, Hot, Droughts, Warm and Dry
Food Products – Dry Meat, Fried Meat, Charcoal Broiled & Burnt Meat, Pheasant, Shellfish, Shrimp, Crabs, Lobsters, Oysters, Clams, Mussels, Mollusks, Snails, Turtles, Tortoises, Dried Foods and Fruits, Tomatoes, Watermelons, Beautifully Arranged or Colored Foods, Pepper, Maple, Peanuts
Taste – Bitter
Plants – Tropical Plants & Red Colored Plants, Lotuses, Cacti, Hollow Trees, Trees That Are Hollow & Rotten Above, Trees That Dry Out In The Upper Part Of The Trunk, Withered Trees, Maple Trees, Flowers, Crepe Myrtles, Red Peppers, Tomatoes, Watermelons
Additional Attributes – Intelligence, Illuminating, Brightness, Shone Upon or Shedding Light Upon, Shining, Light Giving, Clarity, Brilliance, Parching, Hot, Heat, Dryness, Dependence Upon or Clinging, Civilization, Design, Beauty, Decoration, Waste, Depravity, Logic, Enlightened, Conscious, Sound Judgment, Perception, Intuition, Enthusiasm, Ferocity, Agitated, Disasters (such as fires), Friction, Violence or Fighting, Passionate, Impulsive, Radical, Nervousness, Detachment, Being Attached To, Devoted, Acridity, Docility, Haste, Yielding, Adaptable, To Beautify, To Make Elegant, Correspondence, Discrimination, Elementary, Visibility, Solar Forces, Makes Clear, A Time When Powers Are At Their Height, Mid-Life, The Future, What Was Vegetable Now Becomes Conscious Physically (time of quickening of child in the womb), The Development Of The Ego, Has A Conscious Form, To Attain And Hold On To Clarity Of Mind By Means Of Fame, A Descent Of The Holy Spirit On The World, God, The Higher Self, Our Relationship With Other Entities In Space, The Way Of The Inferior Man, A Quick Rise To Fame And A Quick Descent, An Operation

TRIGRAM CHARACTERISTICS – CHEN ⚏

Abstract Concepts – Arousing, Movement, Shock
Natural Phenomenon – Thunder
Family Members – Oldest Son, Oldest Brother
Persons – Middle-Aged Men (approximately 23-40 years old), Innovators, Famous Persons, Hasty People, Newly Risen People or Nouveaux Rich, Princes, Youths, Virtuous Men
Occupations – Manufacturing, Munitions Industry, Television Industry, Broadcast Personnel, Announcer, Engineer, Technician, Constructor, Inventor, Telephone Operator, Telegraph Operator, Sportsman, Hunter, Musician
Material Things – Musical Instruments Made Of Wood, Clarinets, Flutes, Pianos & Organs, Harmonicas, Bells, Gongs, Drums, Records, A Float, Noise Making Objects, Gun Powder, Rockets, Fireworks, Rifles, Guns, Telephones, Wood
Shapes – Round or Square; Empty Inside & Uncovered
Colors – Yellow, Green, Blue
Numbers – 3, 4
Elements – Wood
Sound – Loud
Animals – Horses, A Horse That Neighs Well – Prances And Gallops With Noticeable Markings or Outstanding In Some Way; It Can Be Symbolic Of A Type Of Person or A Type of Human Body, Ponies, Dragons, Bees, Cicadas, Crickets, Spiders, Centipedes, Snakes, Frogs, Fish, Larks, Canaries, Swallows, Eagles
Astrological Animal – Rabbit
Parts Of The Body – Feet, Liver, Gall Bladder, Hair, The Vocal System, The Throat
Illnesses – Disorders Of The Nervous System, Convulsions, Spasms, Hysteria, Phobias, Foot Ailments, Corns, Bunions, Liver Diseases, Hepatitis, Gout, Ulcers, Tumors
Places And Sites – Hardwood Forests, Dense Woods, Brush, Grassy Areas, Parks, Surfside, Television or Radio Stations, Communication Areas, Power Stations, Lecture Halls, Auditoriums, Music or Concert Halls, Markets, Streets, Highways, Buildings & Houses Being Built or Remodeled, Sandstone (such as bluestone)
Type Of Building – Tall Buildings, Gunpowder Factories
Rooms – The Living Room
Hour – 5 A.M. – 9 A.M., Early Morning, Sunrise or Dawn
Approximate Calendar Correspondence – Vernal Equinox – 5 May
Season – Spring
Later Heaven Direction – East

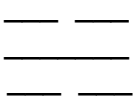
Weather – Thunderstorms, Hurricanes, Typhoons, Turbulence, Earthquakes
Food Products – Fresh Meat, Pig's Feet, Deer, Birds, Green Vegetables, Bamboo Shoots, Fruits, Sour Tasting Fruits, Citrus Fruits, Peaches, Plums Prunes
Taste – Salty
Plants – Young, Pod Bearing Plants; Green Plants, Fast Growing Plants, Fresh Sprouting Plants, Blossoming Trees & Plants, Evergreens, Bamboo Plants
Man's Progress – External And Internal Growth
Additional Attributes – Arousing, Active, Excitement & Exciting Power, The Beginning Of Movement Or Influence – Or Life, All New Things, Development, Expansion, What Returns To Life From Its Disappearance Beneath The Surface, Initiation Of Energy, Quickening And Growth, A Luxuriant Or Quick Growth, Birth, The First Born, A Rapidly Growing Son, A Young And Restless Childhood, Threatening, Nervous, Anxious, Surprise, Struck, Noise, Music, A Field Of Activity, Spreading Out, A Great Highway, A Road Leading To A Goal, Hard, Shocking, Violent, Angry, Electric, Fire, Movement Within The Earth, It Brings Release From Tension, A Cloud, Renewal, Liveliness, Freshness or Greenness, Talent, Motivation, Encouragement, Enthusiasm, Determination, A Beginning Of A Project, To Put One's Heart Into, To Rush Forward, Decision, Struggle, Resolution, Uplifting Lectures, To Broadcast, Vibration, Speed, Flying, One's Place In Life, The Way Of The Superior Man, United Under One Ruler, Satellite Launching, Frivolousness, Sourness, Diligence, Volition, Mobility, Impulse, Impetus, Fertilization, Stimulation, Affect, Vitality, Work

TRIGRAM CHARACTERISTICS – SUN 

Abstract Concept – Penetrating
Natural Phenomena – Wind, Air
Family Members – Oldest Daughter, Oldest Sister
Persons – Gray Haired & Scanty Haired Men, Men With Broad Foreheads, Middle-Aged Women, Women (approximately 21-40), Widows, Arrogant Or Vehement People, Persons Who Bring Increase To The Household, Those Persons Who Are In Close Pursuit Of Gain, Persons In Seclusion, Neat Persons, Mediators, Thinkers, Travelers
Occupations – Contractors, Builders, Construction Industry, Carpentry, Plasterers & Bricklayers, Manufacturers, Shipping, Travel Agents, Those Engaged In Moving & Transport, Removals, Industry, Salesmen, Psychiatrists & Psychologists, Hypnotists, Aviation, Businessmen, Furniture Industry, Advertising & Communication, Postmen, Teachers, Guides

Material Things – Straight Things, Stretching Things, Needles, Thread, Telephones, A Plumb Line, A Carpenter's Square, Railroads, Boats or Ships, Lumber or Wood, Cabinets, Chests & Drawers, Tables, Desks, Swings, Binding & Holding Devices, Rope, String, Cord, Wire, Pencils, Posted Items, Postal Items, Matches, Bellows, Blowers, Vacuum Cleaners, Electric Fans, Air Conditioners
Shape – Long, Straight
Colors – Blue, White, Green
Numbers – 4, 5
Element – Wood
Animals – Birds, Cranes, Fowl, Chickens, Roosters, Snakes, Mosquitoes, Worms, Earthworms, Flies, Unicorns
Astrological Animals – Dragon, Snake
Parts Of The Body – Buttocks, Thighs, Legs, Upper Arms, Elbows, Liver, Breathing System, Nervous System, Digestive Tract, Intestines, Eyes
Illnesses – Digestive Ailments, Diseases Of The Stomach Or Bowels, An Upset Stomach, Intestinal Upsets, Colds, Influenza, Spine Trouble, Lameness, Epilepsy, Hysteria, Hyperactivity
Places And Sites – Markets, Super Markets, Airports, Harbors, Gardens, Soft Wood Forests & Forest Glades, Remote Places, Summer Resorts, Construction Sites
Type Of Building – Schools & Libraries, Research Center, Factories, Churches, 3 – 5 Story Buildings, Ports
Rooms – The Hallway
Hour – 9 A.M. – 11 A.M., Mid-Morning, The Time Before Noon
Approximate Calendar Correspondence – 5 May – Summer Solstice
Season – Between Late Spring & Early Summer, The Approach Of Summer
Later Heaven Direction – Southeast
Weather – Wind Storms Usually With Clouds, Windy & Cloudy, Tornadoes
Food Products – Chickens, Wild Fowl, Fish, Vegetables, Onions, Garlic, Leeks, Cauliflower, Greens, Noodles, (wheat), Pasta, Fruit
Taste – Salty
Plants – Flowering & Fruit Bearing Plants, Fast Growing Plants, Grass, Weeds & Rushes, Tall Trees, Willows, Poppies, Lilies, Calamus
Man's Progress – Reflection, Concentration, Penetration
Additional Attributes – Yielding, Flexible, Adaptable, Gentle, Mild or Bland, Neat, Orderly, Obedient, Excitable, Restless, Strong Scents, Odors, Changeable, Hesitation, Indecision, Advances or Retreats, To Care, Straight Forward And Persevering Labor/Hard Work, Relaxation, Scattering, Wandering, Completeness, Understanding, Empathy, Love, A Bond, Passionate, Coming & Going, Marriage Arrangements or Marriage, Divorce, Dismissal, Disbanding, An Intermediary Role, A Person Who Quietly Considers, Contemplation, Concentration, Way Of The Inferior Man, Weakness, Length & Height (long & high), Credit, Commerce, Trade, Profit, Prosperity, Distance, Remoteness, Withdrawal, Hiding, Statesmanship,

The Unforeseen, Honesty, Purity, Simplicity, Dilemma, Assembly, Cultivated Talents, Intellectual Activities, Esoteric Subjects, The Vitalizing Breath Of Spirit, Light Comes On In Our Minds And We Understand, A Wind-Like Dissemination Of Commands, Joins Or Unites With, Gentleness That Disperses Hardness And Anger, A Gentle Penetration Of Truth In Order To Become Recognizable Perceptions, It Makes Things Grow And Develop Into The Shape Prefigured By The Seed, The Central Position (the place where “yang” and “yin” meet) And Where Cosmic Forces Interact, The Link Between The Sprit And The Body, Sensitivity, Responsiveness, Intuition, Assimilation, Receptivity, Growth, Maturing, Ripening, Pervasiveness, Soft, Penetrating, Interaction, Interflow, Gaseousness, Base On Which Things Rest, Foundation, Support, Shake

TRIGRAM CHARACTERICS – K’AN 

Natural Phenomena – Water, Clouds, Moon, Moonlight
Family Member – Middle Son
Persons – Young Men (approximately 16 – 30 years old) & Middle-Aged Men, Thieves, Evil Doers, Troublemakers, People With Cares & Woes, Sick Or Blind People, Toilers, Nymphomaniacs, Promiscuous Persons, Adulterous Persons, Sex Maniacs, Paramours, Rebellious People, The Dead
Occupations – Chemists, Druggists, People Working In A Dye Shop, Bath House Attendants, Those Working With Dairy Products, Philosophers, Fishing Industry & Fishermen, Boatmen, Sailors, Drivers, Masseurs, Masseuses, Prostitutes, Bartenders, Writers, Printers
Material Things – Container For Liquids, Poison, Medicine, Hard Wood, Flexible Material, Ironware, Boat, Ship, Wheel, Bow, Wagon, Broken Down Vehicles, Carriages Having Many Defects, Dishwashers, Washing Machines, Refrigerators, Waistbands, Pens, Inks, Paints, Lacquers, Varnishes, Coal Tar Products, Gas, Oil, Liquids Of All Types
Shape – Round
Colors – Black, Red (blood), Azure
Number – 6
Element – Water
Sound – Moans, Mourning
Animals – Pigs, Boars, Fish, Water Creatures, Rats, Bats, Foxes, Horses With Beautiful Backs, Horses Which Stumble Or Have Thin Hoofs, Horses With Courage, Horses That Let Their Heads Hang
Astrological Animal – Rat
Parts Of The Body – Ears, Nostrils, Hands, Fingers, The Lower Abdomen, Reproductive Organs, Sweat Glands, Tear Ducts, Blood, Kidneys, Urinary System, Anus

Illnesses – Ear Ailments, Deafness, Ear Aches, Kidney Ailments, Heart Disease, Venereal Disease, Hemorrhoids, Melancholia, Neurasthenia, Insanity, Anxiety & Distress Of Mind, Abnormal Menses, Alcoholism, Pains
Places And Sites – Cliffs & Canyons, Gorges, Ponds, Lakes, Streams, Rivers, Rapids, Oceans, Pools, Springs, Hot Springs, Baths, Caves, Waterfalls, Underground Wells, Low & Wet Places, Defiles, Roads, Ditches, Pits, Channels, Waterworks Installations, Aquariums, Cold Places
Type Of Building – Banquet Or Meeting Halls, Cafeterias, Restaurants, Bars Or Liquor Stores, Hospitals, Convalescent Homes, Fire Houses, Brothels, Funeral Parlors, Canneries
Rooms – The Bathroom
Hour – 11 P.M. – 1 A.M., Midnight
Approximate Calendar Correspondence – Winter Solstice – 4 February
Season – Winter
Later Heaven Direction – North
Weather – Cloudy, Cloudy & Dark, Rain, Heavy Rains, Floods, Cold, Dew, Hoar Frost, Hail Snow, Ice
Food Products – Pork, Seafood, Soup, Canned Food, Fruits With Kernels, Plums, Salt, Soy Sauce, Sea Weed, Lotus Roots, Cool Drinks, Liquor, Wine, Beer, Soft Drinks, Dairy Products
Taste – Salty, Sour
Plants – Trees With Dried Out Trunks, Strong & Firm-Hearted Trees, All Hard Wood Trees, Daffodils, Narcissus, Swamp Plants, Reeds, Algae, Lotuses
Man's Progress – Baptism, Spiritual Cleansing
Additional Attributes – Dangerous, Deceitful, Cunning, Intelligence Or Wisdom, Clever, An Illusion, Busy, Harmless, Disturbing, Depressed, Sunken, Circulation, Restriction, Confined Activity, Risks, Perils, To Accumulate Or Gather Together, Sadness, Poverty, Enveloping, Entrapment, Starting From The Small & Achieving the Large, Theft, Unrevealed Guilt, Sickness, Desires, Emotions, Worries, Irritating Or Upsetting Situation, Distress, Increasing Anxiety, Melancholy, Perseverance, Endurance, Gossip, Laborious Listening, Danger In Movement, Trysts, Ambushes, Tricks, Moistening, Flowing Or Heavy Water, Inland Water Activities, Irrigation, Fluidity, The Time Of Harvest, Hard And Exhausting Work With The Danger Of Not Seeing Any Results, The Danger Of Having Ambition And Then Being Thwarted, Uncertainty, Aimlessness, What Goes Right Through, Sexual Or Social Intercourse, It Symbolizes Spirit Trapped Within The Physical, Instinctive, Unaware, The Subconscious Mind, Something Concealed, Mysterious, Being True To Oneself, Keeping To The Path Of Duty, Exertion, A Difficult Time Of Concentration, Difficulties & Troubles, Formless, Darkness, Space, Abysmal (deep), Sleep, Old Age, Death, Cold, Isolation, Fall Or Descent, Critical Time.

TRIGRAM CHARACTERISTICS – KEN ☶

Abstract Concept – Keeping Still, Stopping
Natural Phenomenon – Mountain
Family Members – Youngest Son, Youngest Brother
Persons – Young Men (under 16), Teen-Agers, Youths, Boys/Small Boys, Old People In The Family, Bachelors, Unemployed Persons, Eunuchs, Faithful Or Sincere People, Graduate Students, Thinkers, Philosophers, Meditators, Mountaineers, Prisoners, Greedy People, People Who Hoard, Lazy People
Occupations – Watchmen/Watch Guards, Porters, The Restaurant Business, Clergymen, Priests, Monks
Material Things – Earth, Clay, Stones, Rocks, Building Blocks, Cased And Packaged Goods, Storage Bins, Wooden Containers, Things Which Are Stored Or Piled Up Together, Beds, Tables, Screens
Shapes – Round Or Square, Empty Inside But Covered
Colors – Dark Yellow, Brown, Black
Numbers – 7, 8
Element – Earth
Sound – Gong
Animals – Birds With Black Bills That Grip Things Easily, Animals With Long Snouts, Mountain Animals, Beef Animals, Oxen, Bulls, Leopards, Tigers, Dogs, Rats, Mice
Astrological Animal – Cow
Parts Of The Body – Nose, Hand, Fingers, Arm, Back, Spine, Leg, Thigh, Waist, Rectum, Pancreas, Bones, Joints
Illnesses – Illnesses Caused By Fatigue, Backaches, Abnormal Curvature Of The Spine, Hunch Backed, Side Aches, Muscular Difficulties, Constipation, Hemorrhoids, Fleshy Tumors, Nasal Inflammations & Nasal Disorders, Leg Disorders, Swellings, Arthritis, Overweight, Wounds
Places And Sites – Small Roads, Narrow Passages, Paths Or Byways, High Plateaus, Hills & Highlands, Mountainous Areas, Mountain Forests, A Stone Or An Area Filled With Stones, Graves Or Graveyards, Dikes, Cities, Suburbs, Platforms, Walls, Doors, Gates
Type Of Building – Temples, Churches, Monasteries, Castles Or Palaces, Office Buildings, Safe Buildings, Apartment Houses, Hotels, Motels, Dormitories, Libraries, Second Floor Buildings, Warehouses, Storage Building, Garages, Bridges, Haunted Buildings
Rooms – The Bedroom
Hours – 1 A.M. – 5 A.M., The Time Just Before Dawn, Twilight (night turning into day)
Approximate Calendar Correspondence – 5 February – Vernal Equinox
Season – The End Of Winter And The Approach Of Spring

Later Heaven Direction – Northeast, Left
Weather – Cloudy, Cloudiness, Tending To Clear, Misty, Mild, Volcanic Eruptions, Weather About To Change
Food Products – Meat Of Wild Animals, Mountain Fowl, Red Meat, Bamboo Shoots, Potatoes, Melons, Fruits Grown On Mountain Trees, Mangoes, Bananas, Preserved Foods, Nuts, Mushrooms, Sweets, Cooked Cereals, Avocados, Roots
Taste – Sweet
Plants – Fruits Grown On Trees, Mango Plants, Avocado Plants, Firm Or Gnarled Trees That Have A Great Power Of Resistance, Strong Knotty Trees, Nut Trees, Seeds, Roots, Creeping Plants
Man's Progress – Inner Perception And Introspection
Additional Attributes – To Be Motionless – Or In The Act Of Stopping, Act Of Arresting, Slowness, Resting Or Standing Fast, Being Static, Restraint, Stillness, Inactive, Indecisive, Tardiness, Independent, Resistance, Stubbornness, Contradictory, Tough, Perverse, Tranquil, Calm, Silence, Quietude, Secretive, Meditation, Introspection & Inner Awareness, Yoga, Sleep, Death Or The End Of Life, Accumulation, The Time Of What Began As A Struggle Is Brought To Completion, Contemplation Of Movement, Waiting To Grow, Seeds Waiting To Grow, The Time When Seeds In Deep Hidden Stillness Are Joined To A New Beginning, Transition From The Old Into New Beginnings, Nourishment From All That Grows In The Vicinity, New Life From Death, A Time Of Mystery And Silence, The Unborn Child, New Forms Of Life, Reverence Or High Regard, Loftiness, Containing Treasures Which Lie Hidden, High Attainment, An Opening, Material Solidity, An Obstruction, Caution, Protection, Vigilance, Gates & Doors, Covering, Steadiness, Stones, Small Rocks, Heaviness, Reliability, Candor & Sincerity, Frugality, Perfection, Completion

TRIGRAM CHARACTERISTICS – K'UN ☷

Abstract Concept – The Receptive
Natural Phenomenon – The Earth
Family Member – Mother
Persons – Wives, Old Women, Wise Women, The Poverty Stricken, Workers, People Who Are Industrious, Union Members, Groups Of People & Their Leaders, Multitudes Or Masses Of People, Peasants, Servants, People Who Are Ignorant Or Incapable, Women Rulers & Sovereigns (such as a Queen or an Empress)
Occupations – Hospital Doctor, Doctors Treating Gastro-Intestinal Disorders, Obstetrics, Nurse, Antique Or Curio Dealer, Handyman, Union Leader, General Services, Gardener, Farmer, Humanitarian, Minister

Material Things – Square Items, Cloth & Clothing (general), Piece Goods, Cotton & Cotton Products, Mattresses, Cushions, Pillows, Sheets, Silk, Trousers, Pants, Suitcases, Mats, Chess Boards, Clay, Soil That Is Black, Boxes, Kettles, Ceramic Containers, An Antique, Large Wagons, Carriages, Something That Is Spread Out, A Handle, An Ax, A Support, A Shaft, A Turning Lathe
Shape – Flat, Square
Colors – Yellow, Black, Brown, What Is Variegated
Numbers – 2, 8
Element – Earth
Sound – Silence
Animals – Oxen, Cows, Calves, Mares, Cats, Ants, Dragons
Astrological Animal – Sheep
Parts Of The Body – Stomach, Intestines, Abdominal Cavity, Womb, Skin, Blood, Spleen, Lower Torso
Illnesses – Skin Diseases, Blood diseases, Tongue & Throat Ailments, Digestive Tract Ailments, Congestion, Ulcers, Diarrhea, Goiter
Places And Sites – Fields, Farms, Empty Land, Uncultivated Areas, Wide Open Spaces, Rural Countryside, Villages Or Small Towns, Basements, Homes, Floors, Storage Places, Ghettos, Slums, Sites Of Large Gatherings, Doctors' Surgeries, Earth Or The Bottom Level (such as the bottom of the sea)
Type Of Building – Small House, Low House, Farm House, Secure House, Clay House, A Home, A Hospital, Earth Steps Leading To A House
Rooms – The Kitchen
Hour – 1 P.M. – 4 P.M., Afternoon
Approximate Calendar Correspondence – 7 August – Autumn Equinox
Season – Late Summer, Early Fall, The Approach Of Autumn, The Ripening Season
Later Heaven Direction – Southwest
Weather – Dark, Cloudy, Misty, Light Rain
Food Products – Beef, Deer, Pheasant, Inner Organs, Sweet Potatoes, Yams, Potatoes, Roots, Beets, Ginger, Breads, Cereals, Mushrooms, Bamboo Shoots, Powdered Or Ground Food, Taro, Wheat, Desserts & Snacks, Sweets, Sugar, Rice, Hors D'oeuvres, Peanuts
Taste – Sweet
Plants – Trunk Of A Tree, Flowering Plants, Peanuts, Potatoes, Cotton, Taro, Bulb Flowers, Grain
Man's Progress – A True And Impartial Rendering Of Service, Receptiveness, Philanthropy
Additional Attributes – The Female Principle, The Receptive Principle, It Has The Power To Transform, Fertility, Maternal, Motherhood, The Earth Carrying All Living Things, In The Bosom Of The Earth, Mother Carrying Her Baby, It Brings Things To Completion, Nourishment, The Birth Process, The Vegetative Movement Of Opening And Shutting, The Ripening Of Fruits, A Time Of Harvest And Joint Labor, A Time When

Peaceful Labor Is Performed, Toiling Patient, Impartial, Humility, Modest, Moderate, Sickly, Deathlike, Softness, Gentleness, Devoted, Tenderness, Affection, Reverence, Respect, Night, Time Of Darkness, The Dark Principle, Evil, Man's Earthly Nature, Man's Soul, Emptiness, Space, Expansion To Infinity, Separates Or Divides, Negative, Opposition, Alienates, Obedience, Thrift, Stinginess, Frugality, It Must Not Take The Lead Or It Will Go Astray, Caution, Acquiescence, Responsive, Yielding, Flexible, Inactive, Docility Or Tranquility, Passive, Calm, Adaptive, Perceptive, Middle Age, A Majority, Digestion, Natural Strength, Durable, Weak, Cowardly, Demonstrative, Material, Matter, Form, Mass, An Ornament, Extension, Warmth, Giving, Philanthropy, Serving, Surrendering, Lowly, Poor

On Reading Tarot Cards And Runes

The Tarot, and many other Synchronicity Systems, often give several possible meanings for a particular symbol. Many people starting out find this confusing. Do not let it worry you too much. As you become more practiced, you will find it much easier to select the most appropriate interpretation.

When you begin, you will probably want to consult the book meanings for each symbol. This is perfectly all right but you must be sure to leave room for your own impressions, especially your reactions to symbols or pictures. Also, explore the possibility that several meanings might apply even some that may appear contradictory. Human beings are highly complex and may go (or try to go) in several directions at once. This is particularly true for cards or runes depicting a person's attitude toward a situation.

While each card or rune has its own meaning, the real truth of the reading lies in the combinations formed by the cards as the meaning of each card will affect the others. Such combinations will be obvious if you intuitively relate the different card meanings into a story like narrative.

Spreads And Layouts

Spreads and multi-question layouts are possible with Synchronicity Systems. It is only necessary to instruct your "Higher Self" what each position in the spread or layout stands for and then to concentrate on your question while you use the oracle.

The spreads and layouts that follow are derived from many sources and yet they represent only a relatively small number of the spreads described in books on the Tarot and Runes. They have proven useful in the attempt to further explore the visual image.

The Celtic Cross Spread Adapted To Picture Analysis

Card #1 What "idea-feeling" is developed and manifested here?

Card #2 What obstacle hindered the development of the "idea-feeling"?

Card #3 What is the unconscious basis for the "idea-feeling" that is expressed?

Card #4 What influence attracted the photographer to the "idea-feeling"?

Card #5 What emotional feeling is evoked by this photograph?

Card #6 What should I know about the "idea-feeling" expressed here?

Card #7 What attitude does the photographer have about the subject?

Card #8 What was the mental atmosphere surrounding the photographer when he made the photograph?

Card #9 What inner emotions influenced the photographer to make this photograph?

Card #10 What else should I know about the "idea-feeling" expressed in this photograph?

The Qabalistic Cross Spread

This spread is designed to give an overall picture of a situation, including past, present and future circumstances. It also reveals the attitudes of people, other than the Querent, who might be involved in the situation. This is a good spread to use in order to determine the circumstances that surrounded a photographer at a particular time. For example, it can help to reveal what the psychic state of the photographer was at the time the photograph was made.

Cards 1-3 The Present Circumstances
Card 4 The Photographer's State Of Mind Regarding The Particular "Idea-Feeling That Is Expressed In The Photograph

Cards 5-7 Feelings Of Other People, Involved In The Situation, That Influenced The Photographer In This Matter

Cards 8-10 The Future Circumstances In This Matter

Cards 11-13 The Past Circumstances Related To This Matter

The “Significator” is overlaid by another card, this time card #4, which is usually taken to signify the Querent’s (or in this case, the photographer’s) state of mind. This card should be read before all of the other cards.

Cards #13, #12, and #11 should be read next. Begin with card #13. This spread is generally understood to take into account circumstances three months into the past, and three months into the future. Card #13 is therefore considered to be the furthest away in time insofar as the past is concerned, for as you can see, cards #13, #12, and #11 represent the past.

Cards #1, #2, and #3 should be read next, commencing with card #1. These three cards represent present circumstances. Cards #10, #9, and #8 should be read next and in that order. These cards represent future circumstances, and card #8 is held in this instance to be the furthest away in time.

The whole reading should then be read again in the light of cards #5, #6, and #7. These cards represent the feelings of the other people involved in the situation. Interestingly, this aspect of the reading contrasts, or openly conflicts, with the evidence of card #4, which represents the mental condition of the Querent (or in this case, photographer). This process of reading the circumstances upon their own merits, and then in the light of the feelings of others, and then contrasting the whole with the attitude of the Querent (or photographer), produces a very good overall picture of a situation. It is surprising how the “feeling” of the reading will change as one approaches it from a series of different angles in this way.

The Sixteen-Card Spread

The Sixteen-Card Spread is a good spread for tracing circumstances that surrounded an “idea-feeling” when a photograph was made. In order to use this spread effectively, you may want to ask the question: What was the “mental atmosphere” that surrounded the photographer when this photograph was made? The steps to be taken are as follows:

(1) Cover the Significator with card #1.
(2) Commence the reading with card #1. This card signifies the main concern of the Querent and his/her present situation generally.
(3) Cards #2 and #3 should be read next. These cards give additional depth to the primary question. They also help to reveal the personality and character of the Querent. This is particularly true if either or both of these cards appear to be Major Arcana cards.
(4) Cards #14, #10, and #6 (which should also be read in that order) show how the Querent arrived at his present. They reveal the background of the situation.
(5) Cards #7, #11, and #15 (which should also be read in that order) indicate the activities of other people in the situation.

(6) Cards #4, #8, and #12 (read in that order) show the direction in which matters will progress, and should be read in light of cards #7, #11, and #15. This latter direction may be changed if at least two cards in set #7, #11, and #15 and two of the cards in set #4, #8, and #12 are Minor Arcana cards. If more than one card in either set is a Major Arcana card, the situation will progress in the direction indicated whether the Querent wills it or not.

(7) Cards #13, #9, and #5 (read in that order) show the possibilities for alternative action, if any. If cards #4, #8 and #12 or cards #7, #11 and #15 are primarily Major Arcana cards – which means that no alternative action may be taken – cards #13, #9, and #5 will indicate how the outcome may be marginally mitigated (in case of a poor outcome) or how it may be assisted (in case of a favorable outcome).

The Sixteen Card Spread can be difficult to work with, because each card must be read in the light of all the others; but it is an excellent spread to use whenever an in-depth look at a single situation is demanded.

Because the spread is so difficult to work out, it is often best to have the Querent ask his question aloud. It is also helpful, at times, to lay the cards out face-down on the table, instead of face-up, since in this way they can be turned over and evaluated one by one – exactly as they are in a fantasy play. This means that you will have little chance to work out "the story line" of the spread in your head before you commence; but sometimes this, too, is advisable – particularly if the Querent is asking his questions aloud – since it also eliminates preconceptions that sometimes occur under those circumstances when you take the time to develop "the story line" of the spread.

The Mystic Star Spread

This spread is useful for analyzing the situation surrounding the "idea-feeling" or the mental atmosphere that surrounded a photographer at the time. It consists of an 8-pointed star and calls for the selection of 24 cards in addition to a centrally placed Significator. As usual, the Significator should be chosen by the interpreter and placed face-up on the table before the cards are handed over to the Querent for shuffling. The Querent then shuffles the cards and cuts them into three piles, towards the interpreter, with his left hand.

At this point, the interpreter should turn the three piles over so that the bottom card is uppermost. He should then remove the top card from each heap. These three cards are then placed to one side of the table and the remainder of the pack is then returned to the Querent so that he can reshuffle and cut the cards in the normal manner before 24 cards are selected.

These are dealt, by the interpreter, in a star formation around the Significator shown below. The cards are then interpreted in groups of three, first singly and then in conjunction, starting with the three cards outside the star. These are known as “The Indicators” and will set the tenor of the reading as a whole because they denote the key to the Querent’s current situation or problem and indicate the overriding influence. In other words, they could reveal the “mental atmosphere” surrounding either the photographer or the subject of a photograph.

Next, the interpreter considers the three cards that lie just above the Significator and reads these before moving around the circle, in an anti-clockwise direction – interpreting each group of three cards in combination. Finally, the spread as a whole is considered and summarized within the context of the situation outlined or highlighted by the three indicators.

The Mystic Star Spread

#1

#2 #9 #8

#10 #16

#17

#18 #24

#3 #11 #19 SIGNIFICATOR #23 #15 #7

#20 #22

#12 #21 #14

#4 #13 #6

#5

The Mystical Cross Spread

This spread calls for a Significator, which is removed from the rest of the pack and placed to one side before the Querent shuffles, cuts, and selects 12 cards in the usual manner. The Querent next places the Significator anywhere he likes among the cards chosen. The interpreter then lays these out in two rows to form an equal-armed cross as shown in the diagram.

The vertical row should be read from top to bottom and refers to the Querent's (or the photographer's) present situation. The horizontal row is read from left to right and refers to those influences that will affect current circumstances. If the Significator appears in the vertical row, it indicates that the Querent is in the grip of circumstances beyond his control. But, if it appears in the horizontal row, he has the matters in hand.

The fourth card laid, at the center of the cross, signifies the one underlying factor around which the whole situation revolves. This card will, therefore, provide the key to the matter under consideration.

#1

#2

#3

#8 #9 #10 #4 #11 #12 #13

#5

#6

#7

The Tree Of Life Spread

This spread can reveal a person's "state of being" at a particular time. Therefore, it can reveal a photographer's state of being at the time a photograph was made. It demonstrates the connection among body, mind and spirit, and therefore mirrors to us "the state of our being," including our health and physical well-being.

Begin reading from the bottom (Malkuth) up to the top (Kether) – even though the numbers begin with ten to accord with the traditional numbering of the Sephiroth. Each position expresses psychological and physical aspects of the subject's being. Once you have interpreted the meanings of your cards, read them again from the top (Kether) down to the bottom (Malkuth).

Layout For The Tree Of Life Spread

#1 Kether

#3 Binah #2 Chokmah

#5 Geburah #4 Chesed

#6 Tipareth

#8 Hod #7 Netzach

#9 Yesod

#10 Malkuth

The Psychological Attributes Of The Sephiroth

(10) Malkuth "(Kingdom"; The Four Elements; The Colors Black, Olive, Citrine, Russet) – Manifestation. Outcome, Physical Result And Vehicle. Environment. Home. The Body. The Senses. The Basis For The Situation. Daily Life.

(9) Yesod "(Foundation"; The Moon; The Color Violet) – The Subconscious Foundation Of The Matter. Mood And Atmosphere. Imagination. Fantasies Or Visions. Psychic And Clairvoyant Activity. Past Lives Or Karmic Foundations. Habits. Dream Work. Collective Unconscious.

(8) Hod ("Splendor"; Mercury; The Color Orange) – What You Think. Logos – Intellectual Reasoning. Knowledge Of Truth. Falsehood. Verbal Expression And Communication. Craft. Skills. Science. Technology. Plans. Ambitions. Magic. Symbols And Metaphors. Wit. Mischievousness.

(7) Netzach ("Victory"; Venus; The Color Green) – What You Love. Eros. The Desire Behind Your Motivations And Intentions. Inspiration. Emotional Likes And Dislikes. Relationships To Others (especially sexual). Pleasure (both aesthetic and sensual). Where You Find Beauty. Appreciation. Feelings.

(6) Tipareth ("Beauty"; Sun; The Color Yellow) – The Self. Identity. Individuality. The Heart Of The Problem. Health. Visualization. Balance. Central Goal Or Purpose. Ability To Sacrifice For Your Ideals. Intention. How You Are Recognized.

(5) Geburah (“Severity”; Mars; The Color Red) – Challenges. Conflict. Readjustment. What You Experience As Obstacles, Frustrations, Disharmonies. Expression Of Anger. Aggression. Breakdown Of Habits And Complacency. Expressions Of Power. Leadership.

(4) Chesed (“Mercy”; Jupiter; The Color Blue) – Opportunities. What Life is Giving You To Help You On Your Way. Gifts. Resources. Aids. Helpers And Assistance. Virtues. Ways In Which You Have Recognition And Power.

(3) Binah (“Understanding”; Saturn; The Color Black) – The Internal Image Of Mother. Yin Qualities. Anima. Inner Knowing And Understanding To Be Gained. Material Values. Limits And Boundaries Of Life; The Pain Of Coming To Terms With Your Limitations. The Basic Structure Or Form Of A Thing. The Vehicle That Contains The Essence.

(2) Chokmah (“Wisdom”; The Zodiac; The Color Gray) – Internal Image Of Father. Yang Qualities. Animus. Creative And Energy Outflow. Initiative. Assertiveness. The Wisdom And Knowledge Potentially Acquirable. Outer, Abstract Values And Ideas. The Essence.

(1) Kether (“Crown”; The Color White) – Sense Of Purpose & Meaning. Highest Ideal. Source Or Reason For Your Question (especially spiritual). Means Of Reconciliation.

The Da’ath Card

When you have completed reading all the cards, fan the unused cards remaining in the deck and select one to be The Da’ath Card. This card goes midway between Kether and Tipareth. It represents the subject’s will to bring his highest aspirations down into manifestation. It is the subject’s inner hidden knowledge of the potential of his highest self and it signifies a critical point in the subject’s development. But, does he have the desire to use it? Warning: This knowledge cannot be used for material success or ego gratification or it will lead one astray.

The Lightning Flash Sequence

Now, read the cards from the top – Kether – down to Malkuth in what is called "The Lightning Flash Sequence" – as numbered from 1-10. As suggested by the name, this will often result in a quick burst of recognition of the meaning of the spread for you.

(10) What is grounding and centering the Querent? How does it physically manifest? What is the environment?

(9) What is the mood or atmosphere of the situation? What is happening on the astral, unconscious dream level? What is the subconscious foundation? What psychic or clairvoyant (or past life) activities are involved?

(8) How is the subject of the reading thinking and communicating? How is he using magical skills? What is the truth of the matter and is it being expressed clearly?

(7) What desire is behind the subject's motivations? How is the subject relating to other? What does he love? How is the subject experiencing pleasure or beauty?

(6) What is the heart of the problem? How is the subject's health and sense of vitality? What is the subject's goal or intention? How is he seen?
(5) What is the subject experiencing as challenges, obstacles, frustrations and disharmonies? What habits and barriers must be broken through? Where is the subject expressing aggression or anger?

(4) What opportunities and gifts does the subject have? Who or what is assisting him? Where is his power and how is it recognized?

(3) How is the subject bringing his ideas into form? What is he able to learn from limitations and boundaries? How is his inner feminine (Mother-Image) manifesting?

(2) What is the subject's energy outflow? How is he taking the initiative and being assertive? What is the wisdom that he can gain from this situation? What are the values that he is upholding of the inner masculine (Father-Image)?

(1) What is the subject's "highest ideal" in the matter? What is the spiritual reason for this reading?

Da'ath Card – What is the hidden knowledge that can help the subject manifest his highest aspirations? Is he ready to use it?

What is the subject's sexual dynamics and polarity, as indicated by the cards representing Geburah/Tipareth/Netzach?

How is the subject communicating, traveling, and philosophizing as expressed by Hod/Tipareth/Chesed?

How can the subject achieve a transformation of self through the energies of The Middle Pillar – Kether/Tipareth/Malkuth?

Relating The Sephiroth

Finally, examine your spread from the following structural viewpoint:

The Geburah/Tipareth/Netzach cards form a diagonal indicating the subject's sexual dynamics and polarity.

The Hod/Tipareth/Chesed diagonal will indicate the subject's communications, thoughts, and philosophy. Also, travel, writing, publishing, and teaching are indicated here.

The Middle Pillar of Kether/Tipareth/Yesod/Malkuth shows how the subject can achieve transformation of himself.

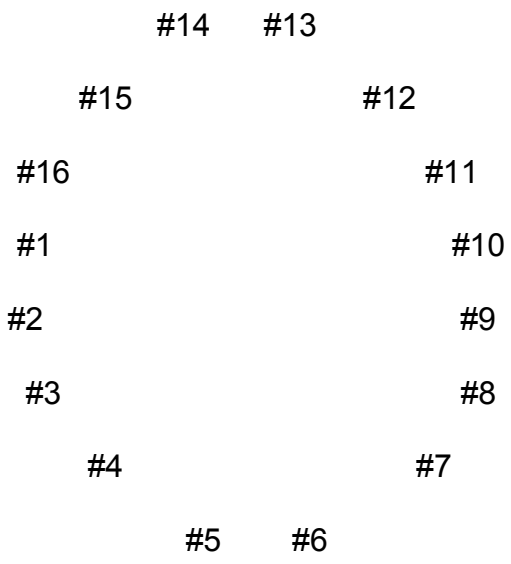
The Major Arcana cards appearing in the spread point out vital links and connections in the situation.

The Heimdale's Eight Runecast

This is a good runecast to use where you know nothing about a person's background and circumstances or when a somewhat complicated resolution of affairs is anticipated. Since Heimdal's Eight has a four rune result, it can give a very detailed description of the final outcome. It is also useful for assessing the strengths and weaknesses of the forces that oppose the subject of the reading. The timing of the runecast is nine months into the future.

The method of Heimdale's Eight Runecast is as follows: Spread the runes out, face downwards, on your diviner's cloth. Swirl, select sixteen, and lay them out as follows:

Heimdale's Eight Spread



The first two runes describe the subject's abilities and show what, if anything, they can do to advance or resolve the matter under question for themselves.

The second pair of runes deals with the subject's psychology, along with their mental and/or emotional attitude toward the situation.

The next two runes give an insight into the cause behind the problem – or they may relate to events in the subject's Immediate Past, usually within the preceding six months, although a great deal depends on the nature of the problem.

Runes #7 and #8 indicate what opposition the subject of the reading can expect from outside circumstances. The runes #9 and #10 show what opposition can be expected from other people. Positive runes in either of these areas signify that there will be no opposition from that particular source. On the contrary, the subject of the reading can expect help and encouragement from those quarters.

Runes #15 and #16 represent The Present, and are often indicative of the nature, or root, of the problem.

Runes #11 and #12 stand for The Future, and runes #13 and #14 indicate The Result. All four of these runes should be carefully synthesized in order to reach a conclusion as to the outcome.

In circumstances where the needs of several people have to be considered, it is possible to designate a pair of runes to represent each individual before you begin the reading. Thus, runes #1 and #2 would naturally be allotted to the principal subject of the reading, runes #9 and #10 representing the next most important person involved in the inquiry, and runes #7 and #8 could represent still another person. For example, runes #9 and #10 might represent the spouse, and runes #7 and #8 might represent one of the subject's children.

In the analysis of photographs, this spread can effectively uncover the mental atmosphere that surrounded the photographer by revealing:

- The Nature Of The Problem
- The Cause Of The Problem
- What Opposes The Subject Under The Present Circumstances
- The Subject's Psychology And Emotional Attitude Toward The Situation
- The Subject's Abilities To Advance Or Resolve The Situation
- The Probable Future Outcome Or The Result

The Elemental Cross Spread

Place the runes face down on your diviner's cloth, swirl and select five. Lay out the chosen runes in the order shown below:

Layout For The Elemental Cross Spread

#4

#1 #2 #3

#5

The three horizontal runes represent the past, present, and future. The Central Rune (position #2) signifies the present. If the Querent has a particular problem, the rune in this position will generally indicate what it is.

Sometimes, however, the rune in position #2 will represent the state of mind of the Querent. The rune in position #1 will show what has led to the present state of affairs and the rune in position #3 is known as The Result Rune.

The rune in position #4 indicates the kind of help that the Querent can expect. This may come through other people, outside circumstances, or even the subject's own inner resources. Negative runes here either denote delay, or indicate an unwillingness to accept help or listen to advice.

The rune in position #5 indicates what aspects of the situation can not be altered and must be accepted. Negative runes in position #5 signify obstacles while positive runes indicate a lack of opposition and hindrances.

It is a good idea to turn over The Central Rune first and decide what the problem is. Then, turn over the rune in position #1 in order to see what has caused that state of affairs to come into being. Next, examine the three remaining runes and make a synthesis of their meanings. The future is not immutable. If the subject of the reading can come to terms with the limitations of the situation (position #5), and is willing to accept the help or advice offered (position #4), they can often improve on a negative future (position #3).

Finally, look at all of the runes in the cast to see if there is a particular message or theme running through them.

The Four Quarters Runecast

This runecast gives a detailed look at a situation. It is particularly good for complicated problems that will spill over into several areas of life – such as something that affects the creative photographer deeply enough to produce and "idea-feeling" inside of him.

The timing of this runecast is about six months into the past, and six months into the future. However, much depends on the nature of the problem. Delay-Runes in The Result Position show either that the situation will not be resolved within six months, or that it will not be resolved within what the Querent thinks of as a reasonable period of time. This runecast is made up of four parts – not four quarters.

The method for The Four Quarters Runecast is as follows: Place the runes on your diviner's cloth. Make sure that they are all face down. Swirl, select eleven at random, and lay the out as follows:

The Four Quarters Spread

#2	#3	#4	#5
#1		#11	#6
#10	#9	#8	#7

Turn over The Central Rune (position #11). This will give you the essential tone of the reading – or it may state what the reading is to be about (what is on the Querent's mind). This runecast can reveal the mental atmosphere that surrounded a photographer when a particular photograph was made. It can also be used to reveal the "idea-feeling" of the photograph.

Secondly, look at the runes in positions #1, #2, and #10. These positions constitute "the first quarter." They represent the Querent, his abilities and characteristics, as well as his "mental" and "emotional" state at the time you are concerned with. You will need to synthesize the meanings of these runes in order to make a coherent assessment of this quarter. This is slightly more difficult than dealing with pairs of runes, but your task will be made easier by the fact that the rune in position #1 carries more weight than either of the other two runes.

Thus, if the rune in position #2 were positive, and the one in position #10 were negative, then the rune in position #1 would tip the balance in one direction or the other – depending on whether rune #1 were itself positive or negative.

Sometimes, an uninspiring first quarter will show that the Querent is in an undecided frame of mind as to how his or her future will develop; that they are only too aware of the risks involved in what they are doing. Do not be surprised if you should find combinations of positive and negative runes in this quarter.

Next, turn to the runes in positions #5, #6, and #7. These runes form the second quarter. They represent either the opposition that the subject can expect to meet, or the thoughts and actions most closely involved with the problem. Once again, the three runes that comprise the second quarter must be read as a group. The Middle Rune (position #6) carries a marginally greater emphasis than the other two runes.

If the indications of both the first and second quarters happen to be negative (i.e. if they individually contain a majority of negative runes), the outlook does not appear promising. If the first quarter is positive and the second quarter negative, then the subject of the inquiry will meet formidable opposition. In that case, you will need to judge which quarter is stronger to determine the final result. If you are unable to do this, you may use The Central Rune (position #11) as an arbitrator.

If you find that the first quarter is negative and the second quarter positive, then the subject doubts their own ability and is fearful of future developments. When the rune in position #11 is fortunate, or where the second quarter is stronger than the first, circumstances may turn favorable and the matter conclude happily without the subject of the inquiry having to take much of an active role himself. If both the first and second quarters are primarily positive, then the subject has nothing to worry about, since his or her efforts will be crowned with success. The first and second quarters generally show the situation to date – often with very clear indications as to how a situation came to reach its present condition.

Positions #3 and #4 form the third quarter. They are read as a pair. The third quarter indicates how the matter in question can be expected to continue. Depending on the type of question posed, you can think of this quarter as symbolizing the near future – or, what happens next.

Runes #8 and #9 are also read as a pair. This is the fourth quarter and represents the far future, or the result. This is the first time you have had to pair runes in a Result Position, and it may give you a few problems in interpretation to begin with. Simply remember that such a thing as partial success is possible. The runes will indicate in what area the subject's hopes will be fulfilled – and in what area they will be disappointed.

Mimir's Head Runecast

The Mimir's Head Runecast can provide more details about the background of a problem than The Elemental Cross, and also includes a section on advice. Normally, this runecast will read up to three months into the future, but a lot depends upon the type of question asked. If you receive a mixed answer that you cannot make heads or tails of, it will sometimes indicate "yes," but not within three months.

Mimir's Head Runecast Spread

#1 #2 #3 #4 #5 #6 #7

Place the runes face downwards on your diviner's cloth. Swirl and select seven, which should be laid out as in The Mimir's Head Runecast Spread. Then, read the first two runes as a pair. These represent the problem. Try to combine the meanings, or consider what the two runes have in common. Are they, for instance, both Delay-Runes, signifying a waiting period? You will usually find that each rune illuminates the meaning of the other in some way – even where one is positive and the other negative. But, reading runes in pairs is a knack; so do not be disheartened if you are unable to do it straight off.

Next, read runes #3 and #4 as a pair. These show the outside factors, which have led to the present position. Sometimes, these factors are helpful, and sometimes they are not.

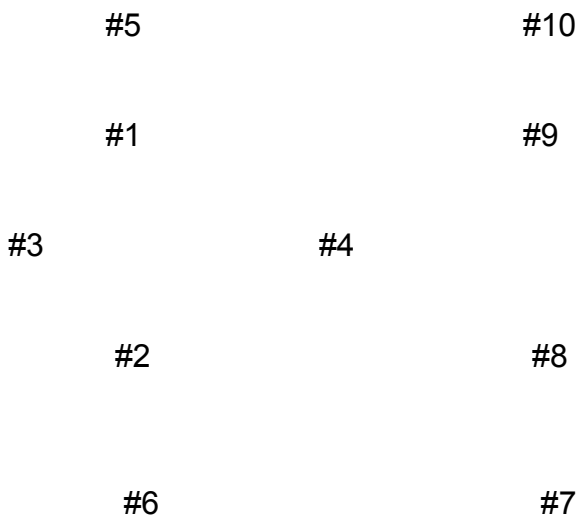
Now, the third pair of runes can be read. There are the kernel of the runecast, and represent the advice given by the runes as to how the problem should be handled. They may advise a particular course of action; they may suggest not taking any kind of action at all; or they may suggest a shift of emphasis.

The seventh and final position represents the result. However, this rune should not be read in isolation, but in light of the rest of the reading. Although a positive rune indicates a positive answer, it sill only do so if The Result Rune is in harmony with the matter inquired about.

The Celtic Cross Spread With Runes

Layouts designed for use with tarot cards can easily be converted into runecasts if the original spread contains no more than 25 placements. The only difference between The Celtic Cross Runecast and the tarot spread from which it has been adapted is that the runecast uses no Significator in order to represent the Querent. Since runes do not lie across each other very well, the rune which represents "that which crosses the Querent," is laid beneath the first rune and not across it as in the tarot version. Otherwise, the runecast works in exactly the same way as does the tarot spread.

Layout For The Celtic Cross Spread



The Celtic Cross Method

Shuffle the runes and select ten runes at random. Lay them out according to the Celtic Cross Pattern. The traditional meanings of the positions are as follows:

(1) The Problem, Or That Aspect of Life Most Likely To Give Trouble

(2) The Main Obstacle To Progress. Read This Rune As If It Revealed Its Most Negative Face

(3) Past Influences

(4) Future Influences

(5) What Ambitions Or Ideals Motivate The Querent (Or Subject Of The Reading)

(6) What The Subject Of The Reading Can (Or Sometimes, Should Do) To Influence Events

(7) What Factors In The Subject's Psychological Make-Up Have Bearing On The Problem

(8) What Factors In The Subject's Environment Have Relevance To This Situation

(9) The Subject's Hopes (Positive Rune) Or Fears (Negative Rune)

(10) Final Result – But Tempered By The Rune In Position #4

This traditional spread is an excellent one because it can help uncover various influences in a photographer's life, which led him to express a particular "idea-feeling."

The Seven Realms Method

The principle that lies behind this layout pattern is based upon the synthesis of polar opposites leading to transformation. This is superimposed upon "The Nornic Process" to give a picture of the layers of action or forces through time. It is based upon an ancient Norse belief that there are seven realms from which information could be obtained – if one but knew the language of that realm.

Following your ritual procedure, draw twenty-one runes from the box or bag and lay them out in the order indicated in the layout given below. These runes are then to be interpreted according to the key that is shown. This layout pattern is extremely useful for carrying out a complete self-analysis. The rune positions #7, #14, and #21 are the keys to the reading. The three runes excluded from the reading also may be significant by their absence.

Layout And Key To The Seven Realms Method

#1	#2	#3	#4	#5	#6	#7	Deep (Past) Roots Of The Situation
#8	#9	#10	#11	#12	#13	#14	What Should Be
#15	#16	#17	#18	#19	#20	#21	Analysis Of The Present Situation

The Positional Meanings Of The Runes

Positions #1, #8, #15	Realm Of Archetypal Consciousness
Positions #2, #9, #16	Realm Of Vitality, Harmony, Balance
Positions #3, #10, #17	Realm Of Planning, Cognition, Intellect
Positions #4, #11, #18	Realm Of Manifested Reality; The Meaning In Human Terms

Positions #5, #12, #19 Realm Of Creativity, Memory, Emotions

Positions #6, #13, #20 Realm Of Crisis, Change, Chance

Positions #7, #14, #21 Realm Of Hidden Instinctual Or Ancestral Influence

Other Synchronicity Systems

It is not possible to describe all of the Synchronicity Systems and the methods that are capable of increasing our understanding of a picture. Many of them are not effective tools for providing an understanding of the emotional feeling that is evoked by a photograph. But, they may be useful in helping us to understand the "idea-feeling" of the photograph – or the mental atmosphere that surrounded the photographer at the time.

If you explore this unchartered territory, you will find it to be both interesting and rewarding. It is in playful exploration, that you will reap the greatest rewards. To help you along your way, I have provided a Supplementary Reading List. There, you will find the source material for Synchronicity Systems and procedures that can open up new doorways to perception, knowledge, and understanding. In these books, there are descriptions of what the symbols of these Synchronicity Systems signify and how these systems can be used effectively.

The characteristics of the eight trigrams and the symbolic meanings of "the five elements" have been thoroughly covered. This information is vital to the effective use of the I Ching but needed to be consolidated from many different sources in order to make it useful. And, this material is not readily available anywhere else. However, there are many excellent books available that describe how to use the Tarot, Runes, or I ching – and how to interpret what the various symbols may signify. That information lies far beyond the scope of this publication.

Synchronicity Systems Comparison Analysis

(1) What is the subject's essential nature?

Cartouche - #21 Sphinx (Reversed)

A mixture of human and animal-like characteristics

Cruelty caused through indifference of neglect

A synthesis of the past and its qualities "uniting and culminating" with what we can observe here

Before we can return to the light from which we originated, we must come to terms with both the instinctive and the rational aspects of our nature.

To comprehend the instinctive is to flow with the natural laws of the universe and, therefore, to be in tune with all other aspects of creation, as well as Homo sapiens. We too are basically of the animal kingdom. Rather than divorce ourselves from our brothers therein, we should employ the brain power we have been given in this time zone to engender harmony, love, and constructive creativity, rather than the reverse.

Tarot – World (Reversed)

This signifies that events have not yet come to a conclusion, but are nearing completion – or that a project or set of circumstances is not yet concluded – despite appearances to the contrary.

Fear of change is sometimes the meaning here.

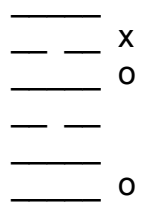
(Perhaps man's evolution is not yet complete, despite the fact that we tend to forget it.)

Runes – 4 Retreat/Separation

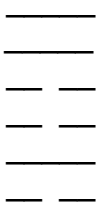
This is a time of separating paths. "Old skins must be shed," outmoded relationships discarded. A "peeling away" is called for.

An inheritance may be derived from something you must give up. This can be very difficult when that which you are called upon to give up is part of your background or cultural inheritance.

I Ching – Yarrow Stalks



#38
(Opposition)
(Cast HX)



#59
(Dispersion)
(Change HX)

The I Ching states: ...A diverging will in opposition and estrangement. Don't proceed brusquely for that would only increase the opposition; instead limit yourself to producing gradual effects.

In the world of visible things, the principle of opposites makes possible the differentiation by categories – through which order is brought to the world.

Line #1 (Moving Line)

“Opposition” or “divergent paths” in the work is beginning to manifest itself. Don’t try to unify your work by force, for by doing so you will only achieve the contrary.

Line #4 (Moving Line)

You may become isolated from the familiar but if you come to something that is fundamentally a part of you or your being, in which you trust completely, you will overcome the dangers of your isolation and will achieve your aim.

Line #5 (Moving Line)

The estrangement will not last. You will bite your way through the wrappings that cause the estrangement.

(2) What is the subconscious reason the photographer responded?

Cartouche - #24 Ankh

A key symbol representing the dawning of a new state of awareness, or an enlightening contact with “the higher or transpersonal self.” An energy is created that can be directed toward the opening of the door to the universe that lies beyond the normal range of conscious comprehension.

Tarot - #6 Wands (Reversed)

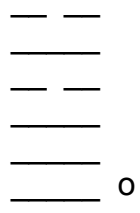
Delayed Rewards – This card signifies that self-satisfaction and creative rewards can be gained by pursuing a new direction in one’s work.

Runes - #1 The Self

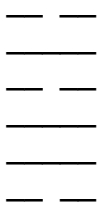
...A need for change in work because this was a time for major growth and rectification, which had to come before progress.

A time not to seek credit for accomplishments but to be content to do your task of change for the sake of play and losing yourself in your work. It is a time for inter-reacting with resources and possibilities at your fingertips.

I Ching – Coins



#5
(Waiting)
(Cast HX)



#48
(The Well)
(Change HX)

(Nourishment that is coming in its own time) You were in a state of waiting but now destiny is at work. Fate will bring nourishment when it will and you should accept this.

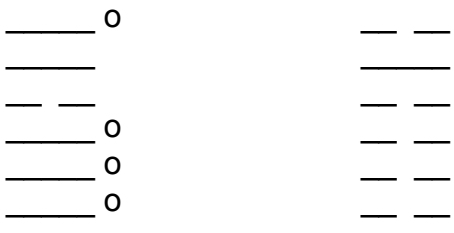
Line #1 (Moving Line)

This line signifies that the new direction is impending. You are of this feeling. But, guard against a premature waste of strength in this new direction or it will be a source of blame and weakness later. The I Ching states that the new directions the photographer was seeking in his work would eventually lead to a drawing of an inexhaustible dispensing of new nourishment.

The I Ching statement proved to be extremely accurate. A short time later, the photographer created a large body of work, which went off in a new creative direction. This work culminated in a one-man exhibit that expressed in overpowering visual imagery the photographer's innermost feelings about our society and how other forms of intelligent life may perceive us.

(The exhibit Messages To The Cosmos opened November 13, 1989 at Albin O. Kuhn Library & Gallery, at the University of Maryland, Baltimore County.)

I Ching – Yarrow Stalks



#9 (Taming Power Of The Small) (Cast HX)

#8 (Holding Together) (Change HX)

...There will be obstructions that impede and require you to tame and overcome them. You can eventually overcome them and achieve your standpoint by a culmination of small effects.

Great caution will be called for. Be content with achievement as it comes, because to advance further before the appropriate time has come, would lead to misfortune.

The eventual outcome will probably be that the photographer's guiding personality will hold together and find in it a complement to his nature.

(3) What is the emotional feeling evoked by the photograph?

Cartouche -- #10 Set

A fictional animal from Typhon (a mythological monster)

Prince of darkness – A physical body that is liable to decay

This card can mean opposition, delay, problems at all levels, and difficulties of an abstract nature.

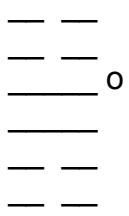
Tarot – Hermit

Planning and forethought are needed. This is a warning against precipitous action or the need for thought on your journey of attainment. There is a need for guidance from within.

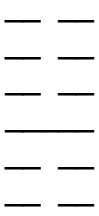
Runes -- #10 Protection (Reversed)

Regardless of whether your enterprise prospers or suffers, do not be concerned. You may not win, but you won't lose because you will learn from what takes place.

I Ching – Yarrow Stalks



#62
(Preponderance Of The Small)
(Cast HX)



#15
(Enthusiasm)
(Change HX)

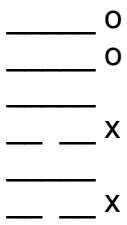
In external things, we are like the lowly. Sometimes we must temper our hardness and yield. The hexagram, "Preponderance Of The Small" signifies a transition. It deals with transitional states and extraordinary conditions.

Line #4 (Moving Line)

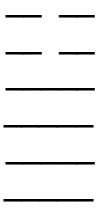
Going brings danger. One must be on guard. One must on no account continue this. He meets him without passing by.

A transitional state is being confronted. It must be met with caution. Guidance should be sought as to how to meet it. In this way, your inner completeness can be resolved. You should be receptive to your inner self.

I Ching – Coins



#6
(Conflict)
(Cast HX)



#34
(The Power Of The Great)
(Change HX)

It is the beginning of a conflict with a stronger adversary. Danger goes with an expansive disposition. It is necessary to contend with what is before you. There is attack again and again – conflict without end.

In the end, you are up against some great and powerful source within yourself that you cannot overcome. An obstruction that has great power is in your path. It is leading you towards an unending conflict. The conflict should not be perpetuated because even if you win by force, some great and powerful force will confront you to wrest away what you have taken.

(4) What is the subject's meaning to the photographer?

Cartouche -- #23 Pyramid

Timelessness – A symbol of the evolution of the soul through time.

Sensing future changes or circumstances

A complex condition exists with much to be considered – a fertile state nurturing new growth or calling for re-evaluation.

Tarot -- #8 Pentacles (Reversed)

Your ambition is being voided because you may be going off in an improper direction – perhaps you harbor some doubt.

Runes -- #12 Joy

This rune is a fruit-bearing branch.

The shift that was due has occurred and now you can freely receive its blessings.

Understanding is transmuted from knowledge.

Joy accompanies new energy which is now being unblocked.

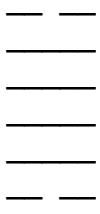
I Ching – Yarrow Stalks

#46
(Pushing Upward)
(Cast HX)

#2
(The Receptive)
(Change HX)

New and good elements are successfully pushing upward – to which you are receptive. Some kind of an obstruction, which you felt, is beginning to fall away here. You feel that you should press forward in accordance with what you feel about the subject.

I Ching – Coins



#28
(Preponderance Of The Great)
(Cast HX)

The I Ching states: the subject's meaning to the photographer is the facing of something great.

Some kind of nourishment is necessary before movement can take place. But, this condition cannot last; it must be changed or must pass.

This is an exceptional time and situation. It is necessary to find a way of transition as quickly as possible – and to take action.

This indicates a state of being happy and undaunted – even if something must be renounced.

(5) What is the photograph's meaning to the photographer?

Cartouche -- #15 Syrius

Universal Awareness – Space Travel – Pioneering – Adventure

Universal awareness is the keynote here – the mind trained to comprehend other forms or existence outside the limited environment of modern man.

The indication is of experiencing contact with other places and time zones in the universe. It is not necessary for other intelligent beings from other worlds to be fashioned in the image and likeness of humans. If inter-stellar travel and adventure occurs, some kind of an accommodation with these other species will be necessary.

Tarot -- #6 Of Cups

Signifies: pleasant memories, wishes fulfilled, and harmony

Past work has brought present success.
Past associations have brought present relationships.

Runes -- #13 Harvest

A cycle of time is necessary before the harvest can be reaped or there is deliverance from this situation. But, the ground has been prepared and the seed planted. Now, there must be careful cultivation.

Encouragement of success is offered. Be mindful that patience is needed for the recognition of your own process, which in its season, leads to the harvest of the self.

I Ching – Yarrow Stalks

#1 (The Creative) (Cast HX)

#2 (The Receptive) (Change HX)

This hexagram indicates primal creative energy – active and strong. The essence is power or energy – represented as unrestricted by any fixed conditions in space – and is therefore conceived of as motion.

The strong, creative action of the Deity is expressed. Something comes from the primal depths of the universe. Creative power lends form to these archetypes of ideas.

This creative force is still hidden beneath and therefore has little or no effect. (This is the beginning of the photographer's transitional state. But, here the effects of light giving power begin to manifest itself. (Within this photograph, lies new energy or concepts being given form.)

A sphere of influence opens up. The photographer's inner power is adequate to the increased outer activity. (What the photographer is trying to express in his creative work is adequately covered by his inner strength or feelings.)

A place of transition has been reached, and free choice (as to direction) can enter in. Each one in this situation must make a free choice according to the inner law of his being.

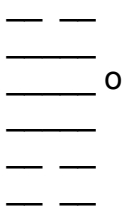
(The photographer can pursue this in his visible work – or he can withdraw in solitude and develop himself inwardly in seclusion. This transition may mean that the photographer feels an affinity for some new creative path that he wants to take in his work.)

But, the I Ching warns that there is a danger in attempting to climb too high – because in doing so the photographer could lose touch with mankind. This suggests that the photographer's creative concepts could be far beyond the ability of a general audience to understand without the benefit of titles.

The I Ching states that something in motion and change is represented through the photographer's devotion to this new creative path.

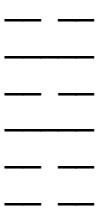
The strength of the Creative and the mildness of the Receptive unite. This means that mildness in action joined to strength of decision brings good fortune.

I Ching – Coins



#31
(Influence)

(Cast HX)



#39
(Obstruction)

(Change HX)

To stimulate or influence...Joy through meditation...
Here the place of the heart is reached.

To the photographer, this photograph represents the idea that the impulse that sprang up is the most important of all.

It is of particular concern to him, that this influence in his work be both constant and good. It represents the quiet power of his character. All those receptive to the vibrations of such a spirit will be influenced.

(6) What is the actual meaning of the photograph?

Cartouche -- #5 Thoth (Reversed)

Pseudo-intellectuality – (Perhaps the photograph has the look of extreme intellectuality – but in reality it comes from the emotional depths of the photographer.)

Tarot – Hierophant (Reversed)

This card can signify unconventionality, unorthodoxy, and openness to new ideas.

(This may be a reference to the unconventional creative work expressed in this photograph – or to the cliche'-verre process itself.)

Runes -- #25 The Unknowable

This rune suggests that the photographer's most immediate contact is with his own true destiny.

The work of self-change is progressing in his life.
(This is echoed by the transition in his creative work.)

I Ching – Coins

#19
(Approach)
(Cast HX)

#5
(Waiting)
(Change HX)

This signifies: “light giving power” expanding from within to which you are receptive. The concept of “approach,” especially the approach of what is strong and highly placed in relation to what is lower – leading to the eventual outcome of nourishment. (This could mean that a more highly developed idea is replacing a lower one and a transition is taking place in the photographer’s work. The symbol used to convey this idea is an image of something great and strong on the evolutionary scale that is approaching the spectator.)

The nuclear meaning includes shock, terror, and remorse.

I Ching – Yarrow Stalks

#14
(Possession In Great Measure)
(Cast HX)

#2
(The Receptive)
(Change HX)

The I Ching says: The fire in heaven above shines far, and all things stand out in the light and become manifest. (Wouldn’t this make a great title for the photograph? It may mean that new concepts have emerged in the photographer’s work and they are rendered visible – as represented by the highly evolved creature that stands “manifested” before us.) Power is expressing itself in a controlled way.

Both the evil and good come into the light of day. Man must combat and curb the evil, and must favor and promote the good. There should be no relationship with what is harmful.

Not only is size important, but also the mobility and utility of things. (The magnitude of new ideas is important, but it is also important to utilize the ideas in useful ways.)

(7) What feeling is the photographer trying to evoke?

Cartouche -- #25 Buckle Of Isis (Reversed)

Sacrifice of the past is made but creative growth is achieved.

Tarot – Tower (Reversed)

This card signifies that the photographer was breaking free from oppression or imprisonment – in a set of circumstances that he felt he had to alter. The photographer felt a need for a drastic change of circumstances because he felt that present conditions limited his individual freedom of expression.

Runes -- #19 Disruptive Natural Forces

Change, freedom, invention and liberation are all attributes of this rune. Drawing it indicates a pressing need within the psyche to break free from constricting identification with material reality, and to experience the world of the archetypal mind.

When you draw this rune, expect disruption in your plans or previous ideas for it is the great awakener, although the form the awakening takes may vary. Perhaps the subject will experience a gradual feeling of “coming to your senses,” as if he were emerging from a long sleep. (A need to diverge from previous work seems to be suggested.)

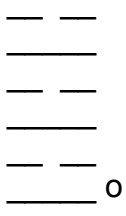
Then again, the onset of power may be such as to rip away the very fabric of what the subject of this reading (the photographer) previously knew as his reality, his security, his relationships or beliefs.

What operates here is not an outside force, not a situation of you-at-the-mercy of externals. The photographer’s own nature is creating what is happening, and he is not without power in this situation.

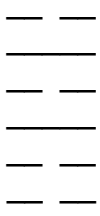
The inner strength he has funded until now in his life is his support and guide at a time when everything he has taken for granted is being challenged.

A source of supply from a previous relationship may dry up but the subject of the reading (the photographer) needs to be encouraged to understand and accept that what occurs is actually necessary for his growth. The more severe the disruption from the past, the more significant and timely the requirements for this growth.

I Ching – Yarrow Stalks



#63
(After Completion)
(Cast HX)



#39
(Obstruction)
(Change HX)

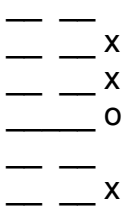
There is a transition from confusion to order (new development from old) and everything is in its place even in particulars. The transition from the old to the new time is already accomplished. In principle, everything stands systematized and it is only in regard to details that success still needs to be achieved.

The I Ching warns: be careful to maintain the right attitude regarding this new direction. Everything is proceeding as of its own accord. This can all too easily tempt one to relax and let things take their course without troubling over details. Symptoms of decay are bound to be the result.

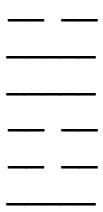
In times following a great transition, everything is pressing forward, striving in the direction of development and progress. But this pressing forward at the beginning is not good; it overshoots the mark and leads with certainty to loss and collapse.

(This suggests that the photographer should not let himself get carried away but should check his course in time. In this way, he won't suffer any real harm.)

I Ching – Coins



#15
(Modesty)
(Cast HX)



#17
(Following)
(Change HX)

The I Ching says that the subject of the reading was trying to make a modest idea prosper – augmenting something that was only a modest idea. This effect took a long time to achieve,. But, in the end it was easy to accomplish and was self-evident to the photographer. The I Ching also states that the photographer wanted to pursue this new transitional path energetically, quickly, and easily – and carry it to its conclusion.

(8) What is the photographer trying to communicate?

Cartouche – Nature Of The Problem – #1 Osiris

A healthy respect for other forms of life, which may be older and wiser than we are

Cartouche – Cause Of The Problem -- #19 Winged Disk

Wise guidance, creative inspiration that produces a great masterpiece, a new philosophy, or a thoroughly workable idea

This card indicates achievement along with the ability to rise above a problem or difficulty.

Cartouche – Factors To Be Considered -- #22 Scarab (Reversed)

Purposeless destruction can have a more serious effect on the perpetrators than on those who suffer at their hands.

This is a symbol of resurrection, change, or new beginnings.

Cartouche – Solution And Comments -- #3 Horus (Reversed)

Artistic expression that is off beat and way out

Vengeance will occur if man continues on his destructive path in the universe. He will tremble with timidity and there will be discord rather than harmony.

Cartouche – End Result Or Outcome -- #16 Lotus

The universe will still have continuity.

The meaning is of coming to terms with one's specific role in the infinite scheme of things.

Tarot – Death (Reversed)

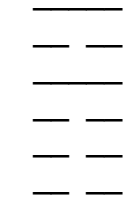
Signifies: temporary stagnation, inertia, shock

Man must face change head on and confront it.

(On the "idea-feeling" level, this could mean that perhaps man will change and be transformed into some life form that is altogether incomprehensible and shocking.)

(On the "mental atmosphere surrounding the photographer" level, this could symbolize a transformation in creative work.)

I Ching – Yarrow Stalks



#35
(Progress)

(Cast HX)

This hexagram represents the sun rising over the earth. It is, therefore, the symbol of rapid, easy progress, which at the same time means ever widening expansion and clarity.

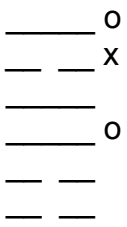
Man is in a dependent position, but others regard him as an equal and are willing to invite him to a closer intimacy.

The light of the sun, as it rises over the earth, is clear by nature. The higher the sun rises, the more it emerges from the dark mists spreading the pristine purity of its rays over an ever-widening area.

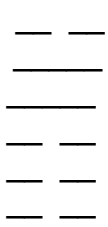
The real nature of man is likewise originally good, but it becomes clouded by contact with earthly things and therefore needs purification before it can shine forth in its native clarity.

(Perhaps, this means: as man spreads out in the universe, other creatures will confront him but will regard him as an equal and will greet him with intimacy. But, before man can proceed, evolution and purification will have to occur.)

I Ching – Coins



#56
(The Wanderer)
(Cast HX)



#45
(Gathering Together)
(Change HX)

Strange lands and separation are the wanderer's lot. When a man is a wanderer and stranger, he should not be gruff or overbearing. He has no large circle of acquaintances.

A wanderer has no fixed abode; his home is the road but if he sojourns only in the proper places, associating only with good people, he has good fortune and can go his way unmolested.

A bullying stranger meddles in affairs that do not concern him. He treats those he regards as inferiors with aloofness and arrogance, thus he loses the creature's or man's loyalty. When this happens, the situation becomes very dangerous.

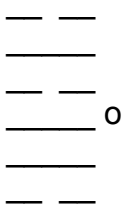
Circumstances often cause a man to seek a home in foreign ports. If he knows how to meet the situation, he may find a circle of friends and a sphere of activity even in a strange country.

The image of a bird, whose nest burns up, indicates the loss of one's resting place. This misfortune may overtake the bird if it is heedless and imprudent when building its nest.

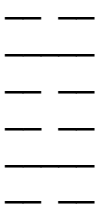
It is the same with the wanderer. If he lets himself go laughing and jesting and forgets that he is a wanderer, he will later have cause to weep and lament. For if through carelessness a man loses his cow – i.e. his modesty and adaptability – evil will result.

The I Ching was consulted again to seek additional information pertaining to the same question.

I Ching – Coins (2nd Consultation)



#48
(The Well)
(Cast HX)



#29
(The Abysmal)
(Change HX)

The I Ching says: The well from which water is drawn is an inexhaustible source of nourishment.

Line #3 (Moving Lilne)

Nourishment is not being used but is usable.

Hexagram #29 – The Change Hexagram

The trigrams in this hexagram symbolize water, which can signify either the emotions or the subconscious.

In the trigrams, The Receptive has obtained The Creative. This can signify the principle of light enclosed in the dark or creativity issuing forth from the subconscious mind.

Dream Working Procedures

The Picture Report

Write down the thoughts you get from the photograph – without censoring or editing. Include any thoughts that you might have about the image, and any action that may take place. Also, be sure to write down your reaction to the photograph, any thoughts that you might have concerning the photograph, your attitude concerning the photograph, what you believe the photographer's attitude was towards the subject, feelings which you might have towards the picture and its subject matter, choices which the photographer had in creating the photograph, choices available to the photographer in interpreting the subject, and finally your description of the subject.

Describe things in "sensory details" – such as colors or shades of black and white, writing and studying the picture, go over what you have written, making the writing and context clearer.

Next, underneath the thoughts that you have written down, write the subheading "Comments" and write after it any feelings or thoughts that may come to you. These are immediate reactions. Do not analyze or depart too far from the picture. Simply record your mood and the questions, associations and images which naturally come to you. These may help to clarify the meaning and context of the picture.

The Title, Theme, Affect, Question Technique

First, give the picture a title or use the title given by the photographer if one already exists. Letting a title come to you helps to focus on the picture's essence and gives you an easy way to refer to the picture later on. The title may be one word or a series of words. It can be a question, a "feeling" statement, an action sentence, or a primary image and your interaction with that image.

Next, underneath the title, write the picture's main theme or major issue. If there are a number of themes, list them in order of importance.

Third, next to the word "Affect," write down the feelings and emotional states, which you experience. Put into writing what you felt about the picture – and what was taking place visually while this was happening. Feelings include such states as fear, joy, enthusiasm, insecurity, delight, comfortableness, pleasure, frustration, curiosity, anxiety, anger, and so forth.

Fourth, “Q” stands for Question: not “What question would you ask of this picture?” but “What question does this picture seem to be asking of you?” This fourth step suggests that you listen to the picture as if it were a friend asking you a meaningful question.

If we begin to look at a picture for questions rather than answers, we begin to actively relate to the picture. We open ourselves to new possibilities and meanings. The deepest answers do not come out of the picture, nor out of our own “ego consciousness,” but out of the active relationship between ourselves and the source of the picture. Perhaps it is better not to seek for answers, but to focus instead on our responses and to become aware of how we interact with the picture. This will increase our consciousness of the picture.

The Key Questions Technique

After looking over the picture, list a series of questions about it, which occur to you. Do not attempt to respond to any of the questions until you feel that you have made a full list. Include “key” questions about the picture such as: What is the central point of the picture? What is the meaning of the picture? Mark the one or two questions that seem most central to you. What makes them central?

Write a response to these main questions. Let your response flow, without censoring what comes forth. The point is to be open to new ways of thinking and acting. Then, select one significant key question that you commit yourself to focusing on throughout the day. At the end of the day, review the picture together with all of your questions and responses. Evaluate how they may have helped you give meaning to the picture.

Dialogue With A Figure Technique

It is possible to dialogue with picture characters, meditatively. Dialoguing with figures or symbols in a picture is a very powerful and basic technique with a wide variety of uses.

Because dialoguing has the capacity to carry us meditatively into the picture, it is a powerful way to obtain insight. In dialoguing, we have some control over what happens and some responsibility for making the process work to help our needs. On the other hand, dialoguing is an exercise in surrender, in letting go of control. Dialoguing helps turn the imagery into awareness and concepts, so that visual relationships and subject matter can be named, evaluated, and integrated into a meaningful image.

Dialoguing is quite simple. We select a "figure" or "symbol" from a picture, which seems important. It may be scary, repulsive, attractive, or fascinating – as long as it seems important – and we begin a dialogue with it. To get started, ask the figure or symbol a question and let its response come. Usually, this response leads us to respond in turn, or perhaps to ask another question. In this way, a dialogue may continue.

It is usually a good idea to do "The Dialoguing Technique" with pen and paper, writing down the opening question to the figure or symbol, and then writing down what the figure or symbol seems to reply. A record of the dialogue may be kept in a journal.

The first time people try this technique, they have questions. One common question is: How do I get the dialogue started? I would suggest that you begin by having ready at least three or four questions to ask the figure. Some typical questions might be:

- Why are you in the picture?
- What do you have to teach me?
- Why are you doing what you are doing in the picture?
- Why do I feel angry (attracted, frightened, loving, etc.) toward you?

Do not ask source questions such as:

- Who are you?
- Are you a part of me?
- Are you someone outside of me?
- Are you a projection of my mind?

These are questions of theory that may distract you from the main task of entering into a relationship with the figure.

Another problem people have, who are doing dialoguing for the first time, is that they are afraid nothing will happen. I suggest that you trust the process. If your first question evokes no response from the figure, ask another question or tell the figure of your uncomfortableness and ask what you should do about it. (For example, you might ask; why don't you answer me? How can I establish a relationship with you? What are you like?

A third problem, which people often have, is feeling silly having a dialogue with a figure. They may feel uncomfortable functioning in a non-rational realm. As you practice picture analysis, you will come to realize that pictures have their own reality, which is both conscious and rational – and unconscious and intuitive.

People also ask how they will be able to know what to write down as responses from the figure. As you let yourself relax and "become one" with the picture's scene, picturing the figure in your mind, seeing its features, hearing its voice, you will be able to hear the figure's responses to your questions. If you are reluctant to write what you think you sense the figure is saying because you feel the words are simply you concocting a response, I recommend that you write down whatever seems to come. After a few exchanges between you and the figure, you will begin to sense the difference between what is coming from your ego, your conscious side, and what is coming through from the figure, your unconscious side.

In The Dialogue Technique, your ego does not go unconscious or give up control. Rather, it remains conscious and stays in relationship to the figure. The figure does not overpower the ego, but stays in relation to it and affirms the ego's presence, its questions and its responses. This is a genuine two-way exchange.

Dialoguing does not mean that you have to agree with everything the figure says. We "listen," but we don't necessarily accept everything that is given. We can challenge or question the figure.

In dialoguing, it is recommended that you personify energies as well as figures. People serious about picture analysis should dialogue often with important figures or symbols, and should return from time to time in dialogue to re-establish a relationship with those figures for the additional insight that such a continuing relationship may bring.

Do not seek a rational level of dialogue. The more unconscious the "flow level" is, when the dialogue gets going between the dialogue ego and a picture entity, the better. To attain this level, persistence and "letting go" on the part of the questioner are required. In such a dialogue, the "I" not only asks questions – but it listens, gives responses (positive and negative), and becomes really involved. If the flow gets going for you, if the information coming your way contrasts with you own consciously chosen point of view, then most likely you are not making up the dialogue. We are not seeking to create our unconscious, but to let it speak for itself.

We may choose to dialogue with more than one "entity." To develop more than one point of view, we can have separate dialogues with different entities in the same picture. Or, we may have these different entities dialoguing with each other and with our own ego coming in to help process what is happening. Some sophisticated dialogue questions are:

- What do you have to tell me?
- Why is such and such happening in the picture?
- What do you think and feel about such and such?

Dialoguing Procedure

Before beginning a dialogue, do some basic picture analysis and be sure to write down several key questions you have about the picture. Choose some character, figure, or image from the picture for dialogue. Select one that seems prominent (or important) to you, either one that you want to approach or one you would rather avoid.

Make sure it is a time and place where you will not be interrupted. Let yourself relax, place yourself in a meditative attitude, and in your own way welcome and seek guidance from your "higher self" as you begin your dialogue.

Using your imagination, let the figure come alive for you. If the figure is a symbol such as a torch, a key, a house, a cloud, a car, or a mountain etc., "personify" or name the figure in such a way that you can enter into a dialogue with it.

Begin with a few opening questions to get the relationship started, write down your first question, and in your imagination picture yourself asking it to your figure.

Then, write whatever response seems to come to you as the figure's reply. Let your pen move spontaneously as you write, not caring about grammar, spelling or punctuation.

Continue the dialogue until you feel something has been changed or resolved, an insight has been gained, or until you either want or need to stop. The dialogue itself is a gift.

When the dialogue seems to be coming to a natural closing, ask one last question – "Do you have anything else to tell me or give me?" – just in case something important has been forgotten.

After the dialogue, reflect on what has happened, perhaps taking a few minutes to reread the dialogue and find a Title, Theme, Affect and Question for it. Find some way to clarify the energy and insight that may have been communicated to you, and propose ways you might use this gift in understanding the picture.

Evaluating The Dialogue

If you have become really involved and moved by the dialogue, you may end in deep feeling and not know what has happened. Perhaps you feel gratitude for being given new possibilities for wisdom – or confusion. Where did that come from? Perhaps it is unclear as to what it all means. Or, there is a sudden burst of clarity or confirmation and the necessity to make decisions.

Read over what you have written, perhaps saying it out loud. Allow the feelings to sink in. The following questions may help to bring the experience to consciousness:

- How and what has moved your, or in you, from doing your dialogue?
- What insights have you gained?
- How have you, as your dialogue ego, acted?
- What attitudes are behind that?
- What is the essence or character of your respondent?
- What choices can be made from such a dialogue?
- What tasks can you do to actualize its content?
- What further questions or issues arise for you?
- What effect does this dialogue have in terms of the picture?
- How has this dialogue affected you emotionally?

Now, reread your dialogue for its meaning. Have any of your questions been answered? What new questions have arisen out of the material? What new information is at hand?

A dialogue is a relationship between a known and an unknown. Every dialogue is a reach into the unknown where we listen to more than the echo of our solitary being.

Symbol Immersion Technique

If a symbol in a picture can be said to have a life of its own, then it has a past, a present, and a future. The technique called “Carrying The Symbol Forward” deals with a symbol’s future, “Carrying The Symbol Back In Time” deals with its past, and “Symbol Immersion” deals with a symbol in its present form in the picture. In each technique, we begin with the symbol as it appears in the picture and then let the picture-symbol relationship come alive in our imagination. The idea is to get a sense of our feelings about the symbol and our relationship to it.

In Symbol Immersion, we focus on a symbol and experience its unique qualities just as it is, without letting the symbol change its appearance or activity.

We want to see it, hear it, feel it, smell it, and know it as it is, in all of its detail, so that if we were to meet it again, we would recognize it instantly.

In Symbol Immersion, while the symbol remains in the same place, we can by using our imagination change our viewing place – now coming closer or more distant. In our imagination, we can pick up an object, feel its weight, touch its texture, and peer into it etc. in order that we may learn everything about the symbol in its present state. Immersion often allows us to discover details about a symbol we never noticed before.

One of the things that we often work at in picture analysis is our relationship to people and things. We do not want to go on viewing people simply from our own subjective biases – who we imagine certain people are or who we expect them to be; we want to develop the ability to experience them as they really are. Immersion helps us to relate to things deeply, yet objectively. Objectivity does not need to be merely cold and rational. It can involve seeing things in their totality and in their relation to us. Symbol Immersion helps us to see our place in the scheme of things and to relate deeply to important symbols whether they be personal, cultural, or religious symbols.

Some people experience the expansion of the symbol as a flow of descriptive qualities, insights, feelings, etc. which seem to come from it. Others may see the experience and interact with it directly. There may even be some dialogue.

Try not to evaluate your experience as it is happening. Let the intellectual part of you take the observer role and remember the experience while your intuition focuses on the experience and interacts with it.

After your experience, write it down and evaluate it. How does this symbol experience contrast with whatever else takes lace in the photograph? What came through for you in your Symbol Immersion? What central feeling, insight or essence came through?

Symbol Immersion Procedure

Select an image or symbol from the picture that attracts you, seems vivid, and of which you would like to be made aware. In your imagination, enter the picture and focus on your chosen symbol. Keep the symbol in the state it appears to be within the picture. Do not allow the symbol to transform itself or to move into the past or future. If you wish, you can do that later.

Relate to your symbol in any way that makes it seem more vivid and important to you. For example, in your imagination change your position in order to perceive the symbol in greater detail, so you may always remember it.

If you are analyzing a picture with a partner or in a group, allow them to ask questions that will make the symbol clearer to you. If you relate factual details to others, you will allow them in their own imagination to see the symbol – in all its detail – as clearly as possible and to relate to it.

After doing the Symbol Immersion Technique, ask yourself how you are now relating to the symbol. It is from this relationship that the symbol's energy flows to you. It may bring you wisdom and insight – or the ability to see new possibilities in the picture.

Carrying The Symbol Forward Or Backward In Time

When you choose to work with a major symbol in a picture, I suggest that you do Symbol Immersion first. This initial procedure grounds you by helping you experience the symbol just as it is. Once a symbol has become vivid and deeply familiar to you, you are ready to go "forward" or "backward" in time with it.

Often, when focusing on a symbol, we may discover that it naturally wants to change or move. We often don't have to choose consciously to make the symbol change, but merely by looking at it the symbol begins to evolve or to initiate action before our very eyes.

For example, in a picture, someone or something may be carrying our some action concerning the symbol. If the symbol is a person, it may perform some action that will have significance for us. Or, the symbol may bring into the experience other symbols that have new energies or insights for us.

Carrying the symbol "forward" or "backward" in time is often a way to keep its energy from being overwhelming. These techniques offer us the opportunity to work analysis from a new direction or perspective.

Carrying The Symbol Forward In Time Procedure

In your imagination, enter the picture and focus on the symbol. The symbol may spontaneously change or act in such a way that it proceeds forward in time. If the symbol doesn't do this automatically, you may invite it to do so by asking it questions such as:

- Where are you going from here?
- What are you going to do next?
- What will become of you?

Once the symbol begins to move “forward in time, simply follow its change (or movements). Notice how the symbol relates to you and how you relate to the symbol. Mark any emotional changes in your relation or response to it.

When the procedure comes to a natural stopping place, reflect upon the process. Ask yourself questions such as: What have I learned about the picture in relation to the symbol?

Carrying The Symbol Backward In Time Procedure

Like “Carrying The Symbol Forward,” this technique is best when it follows Symbol Immersion on the chosen symbol. The procedure follows:

Meditatively, enter the picture and focus on the symbol. The symbol may spontaneously change or act in such a way that it moves “backward in time.” If the symbol does not do this spontaneously, you may invite it to do so by asking the following questions:

- How did you get to be here?
- Where did you come from?
- Where were you before this?
- How could I have related to you before this time?
- What should I understand about your past history to understand you?

Follow the movement and changes in the symbol as it regresses in time. Notice how the symbol relates to you as it changes – and how you relate to the symbol. Finally, reflect upon the process as you did with the previous technique.

It is sometimes profitable to use all three techniques – Immersion, Going Forward, and Going Backward In Time – on the same symbol. Such a combination of techniques can put you in touch with the life history of the symbol in relation to you.

Symbol Amplification

People often confuse Symbol Amplification with Symbol Immersion and Symbol Association, but there are clear differences. Symbol Immersion is basically an imaginative and often emotionally laden technique. It requires that you go into a dream-like or meditative state and relate to the symbol. In contrast, Symbol Amplification is a left-brain activity, which occurs, in rational consciousness outside the dream-like state. Association is, for the most part, a subjective, symbol-linking procedure in which one symbol reminds us of another (i.e. a word, object, or experience from our own life, from literature, or from history), which may in turn remind us of a third symbol, and so on.

In contrast, Amplification stays focused on the symbol itself, reflecting on its inherent qualities. Amplification evokes symbol-inherency rather than symbol linking.

Symbol Amplification should usually precede Symbol Association because it is important to view the symbol in its inherent qualities and functions before we color its meaning and character by subjective association. Amplification involves the conscious enumeration of a symbol's generally recognized characteristics, both sensory and functional. Amplification studies the characteristics and functions of a particular symbol, asking what is unique about it visually and functionally.

Symbol Amplification helps us to understand and know a symbol through objective eyes. It shows that we can approach symbols helpfully and productively in non-subjective ways. In Amplification, we may often find metaphors that relate to the photographer's life.

Symbol Amplification Procedure

Choose a symbol that you especially want to explore. Then, determine its common characteristics and usual functions by asking yourself the questions:

- What are some of the ways this symbol functions in life?
- What are the unique qualities and functions of this symbol?

Reflect upon how you relate to the various qualities and functions of the symbol in the picture, and how you relate to them outside the context of the picture.

After listing the characteristics of the symbol in itself and as it functions in the picture, generalize or group these characteristics under a common theme, to help you arrive at what should be for you the essential function or chief characteristic of the symbol.

This process will suggest what the symbol most likely means for you. For someone else, amplifying the same symbol may produce a different chief characteristic. This is especially true when working with major symbols.

Symbol Association

Symbol Association is "symbol-linking." It answers such questions as: What does this remind you of? Or, What comes into your mind when you think of this symbol? Whereas Symbol Amplification tends to be objective, Symbol Association evokes a personal, and frequently biased, response.

While associations can lead us to new insight, they can also remain unconscious and bias us away from experiencing things as they really are. As a picture analysis technique, Symbol Association helps to make conscious our own personal coloring of symbols – while Amplification maintains an objective viewpoint. The view they offer together is more total and whole than either taken alone.

Symbol Association Procedure

Select a picture symbol, which evokes a strong emotional response in you. If possible, spend a short time using Symbol Amplification on it to ground and balance the associations you make. Ask yourself the following questions:

- What does the symbol remind me of?
- What does it make me think of?
- What story, person, memory, place, or situation does it call to mind?
- What emotions does it trigger in me?
- When and where do I remember feeling those emotions before?

Continue the associating-linking of symbols and memories – until some awareness clicks in your mind (or body). Even though the final awareness may not seem to have anything directly to do with the original symbol, you have reached this state of awareness through a series of symbol linking that began with your symbol. Although you seem to have left the original symbol far behind, you are still related to it; that relationship can be traced if need be.

Combine the characteristics you have discovered through Amplification and Association into a single whole. In order to do this, it may help to complete the following statement: "When I think of, or feel my way into this symbol, it ultimately represents to me..." What you are actually searching for is the essence or chief characteristic of this symbol for you, the characteristic that seems to bring the other characteristics together.

Next, turn the essential meaning of your symbol into a statement or principle about living life. Here you are taking a characteristic and turning it into an "action statement" so that you may more fully bring the symbol's energy into your life.

Symbol Amplification In Relation To A Photograph

When you do Symbol Amplification, select a major symbol from the photograph and re-describe it even more fully in terms of the picture than you have before. Focus in on the details – or else re-write your description with more feeling and attention to qualities such as tone, color, action, and the subject relationships. Describe all of the symbol's major qualities and characteristics as a separate entity. Then, add the level of functionality or how the symbol acts and relates to its environment. Take the symbol and describe its specific qualities and characteristics in the picture. Now, ask the following questions:

- How does the symbol function in the picture?
- How does the symbol relate to other symbols in the photograph?
- What is the context within which it operates?
- What actions and feelings does it evoke from other subjects in the picture?

It quickly becomes apparent that symbols have a wealth of inherent and primary characteristics. After we have sought out and listed the primary characteristics of a symbol, what then? How do we select, or give importance to, the symbol's characteristics to be emphasized? Not all general characteristics of a symbol are equally evocative or meaningful in a picture. We select and in selection try to make sense of the totality by focusing in on what seems to be most central. Here are eight criteria for selecting symbol characteristics:

- Selection through applying the principles of contrasts. Which characteristics of the symbol seem to be emphasized by being in contrast with other characteristics of symbols in the picture?

- Selection through applying the principle of similarities. Which characteristics of the symbol are emphasized because of a marked similarity to other symbols or characteristics in the picture?

- Selection through the symbol itself exaggerating or highlighting one or more characteristics.

- Selection based upon certain inherent characteristics receiving emphasis through how we consciously interact with the symbol.

- Selection based upon the interaction of other symbols with the symbol that was selected.

- Selection based upon which characteristics change (or are different) when the same general symbol appears in more than one picture.

- Selection of symbol characteristics can be based on personal association.

- Selection of certain characteristics can be based on outside factors such as your “feeling reactions” to certain characteristics. Thus, a strong positive or negative feeling reaction to a certain characteristic would emphasize that characteristic. Characteristics might also be chosen according to certain values or current life themes.

After selecting and developing the characteristics of your symbol, the next step is to organize the characteristics into some kind of coherent whole. In doing this, write a full description of the symbol’s characteristics with key questions which arise from this.

After you have done Amplification and Association, you may want to do a Symbol Immersion in order to see what happens for you. You might also dialogue with the symbol and ask it which of the possible characteristics seem most relevant. Or, you might ask the symbol itself if it would add any characteristics. Imagined entry into the picture can also be used to have your symbol interact more fully, or in new ways, with other picture symbols. Or, use “Symbol Evolvement” in which you focus on the symbol in active imagination and then watch to see what happens to it.

Dream Incubation Applied To Understanding Pictures

A dream may be sought or incubated at any time. You may plant a dream seed by instructing your “higher self” to give you a dream which reveals the meaning of a picture or the “idea-feeling” which motivated the photographer to produce it. As soon as you awaken, write out the dream and do dreamwork on it – with the expectation that it will have something to reveal about the picture. Essentially, Dream Incubation means to evoke a dream on a given subject, which will produce the theme and image desired. The dream that results is a response to some question or concern we present to our dream source.

Dream Incubation is not necessarily getting an answer through a dream to a specific question. Dreams are symbolic and are loaded with potentials for possibility. A dream is always a question but it is never an answer. But, Dream Incubation can evoke a meaningful, even extraordinary, response to a concern we present to our transcendent selves as we fall asleep. However, we are still left with the ego’s task of how to relate to the dream, which comes.

The question arises, How do I know the dream I had following my incubation request is really related to my request? Although we do not know with certainty that a relationship exists, we can still work with the dream as if it were a direct response and use it to create meaning in our lives.

Often the dream imagery will correspond to the incubation request. We ask for a gift and in the dream literally we receive a gift. The kind of gift, and what it means, is still left up to us to discover.

From a hypnosis point of view, Dream Incubation works because we program the mind through self-hypnosis. It is true that any outside input into our inner world does have its effect. But, self-hypnosis cannot explain why or how incubated dreams seem to be particularly related to an individual's request.

In a sense, every dream we have is incubated at some level, however unconsciously. For dreams do appear to respond directly to what we are dealing with in life and in ourselves. The method of Dream Incubation just makes this process more conscious and directed. Dream Incubation is especially appropriate when a person really feels stuck on a problem. Perhaps, it can help you to uncover the "idea-feeling" in a picture or the meaning of a symbol. For the photographer, it may help to answer:

- What relation does this picture have to what is happening in my life?
- What relation does this picture have to something in my future?
- What relation does this picture have to my personality?
- What action(s) might this picture be suggesting that I consider?
- What does this picture's "idea-feeling" seem to want from me?
- Why did I need to express this picture?
- Why is this important to me?
- What can happen if I work actively with this picture?
- What new questions come up from this picture?

For the viewer, Dream Incubation can provide help in the understanding of a picture and it can help to confirm the accuracy of an analysis

Using Dream Incubation – The Stages

Many people have reported receiving creative ideas and discoveries through the dream (or visionary) state. This is generally preceded by a period of intense immersion in the particular problem or subject.

In Dream Incubation, we immerse ourselves in a problem by thinking about it and letting it go to all its possibilities. Then, in entering sleep we stay with the problem, repeating it to ourselves, or focus it more in a question which we repeat as we fall asleep. If we wish, this level of Dream Incubation can be almost a nightly occurrence.

At a fuller level of Dream Incubation, we might thoroughly go into the problem or situation while considering the possibilities. But, we will also be working with ourselves in a "letting go" process. Some of the questions that must be answered are:

- Do I really want to know an answer to what I am facing?
- Am I willing to follow a different direction than the one I want to?
- Am I willing to make my choice based upon all of the possibilities, with the dream as only one possibility?

As part of the process, one may enter into meditation. But, it is important that we acknowledge some source other than ourselves. This may be done in the form of a ritual, prayer, or the creation of a symbol. Included also is a sense of affirmation and a willingness to sacrifice that which stands in the way of the deepest possible direction by our unconscious selves.

The fervency or passion by which one makes the request to the dream source determines the response one gets. There must be a concentration of energy and feeling, an openness to personal need, sincerity, integrity, and a receptivity to what comes in the night. Look also for synchronistic events to occur in the outer world as part of the response.

After the request is made, write down anything that comes into consciousness the next morning, whether it is a dream or not. Do not reject any dream, dream fragment or other thought. The answer might lie in a visual symbol that pops into your head.

We do not control the night. We are given the night to "let go" in and what happens is not our choice and only partly our making. Perhaps it will take several days of dream incubating to get a response. If we do not feel as though we are receiving a response, that, too, has significance.

Dreamwork is the next stage in working with the dream that comes. Ask yourself:

1. How is the dream a response to my incubated question?
2. How is the dream not a response?
3. What is the question to which this dream is a response?

Perhaps, it will be necessary to expand the dream's dynamics through Dialogue or any of the many dreamwork methods. Finally, ask yourself: What choices and directions can I create out of this experience?

Dream Incubation has the value of being specific to the individual since it comes directly out of his or her own depths. A dream, which comes by Dream Incubation, can be so vivid and direct that the dreamer knows deeply, at a feeling level, what the response has been to his or her request. But, never throw your own choice making or consciousness to the winds and say, "The dream told me what to do." A dream is only a possibility and never a certainty. It is there in order to help you create meaning.

Dream Incubation Procedure

(1) List the major questions you have concerning a picture.

(2) Choose from this list one central specific question.

(3) List all of the various choices, which are possible solutions to the problem question.

(4) Write a short statement, or evocation, that puts your question in the form of a direct request for a dream on the subject from the dream source.

(5) Just before sleep, meditate on your question and on your request for a dream about it. Repeat it a number of times in meditation and as you fall asleep.

(6) If possible, maintain peripheral consciousness while asleep about your question and the fact that you are dreaming. Prime yourself also to awaken right at the end of your dream and write it down.

(7) Upon awakening, write your dream down and/or anything, which comes into your head. If the dream seems incomplete, try to fall asleep and dream the dream onward by re-entering your dream and seeing its events again.

(8) Do whatever dreamwork is appropriate with your dream. Remember, it is important to compare your original request with the actual dream that you receive.

(9) If you do not receive or remember a dream, continue the procedure for three nights. If you still do not receive a dream, then make your choices anyway and record the dreams which appear after your choice. They may bear directly on your choice one way or another. You might also create an imaginary dream as the response to your incubation question. It may be significant.

(10) Finally, take your dream and relate it to the picture you are analyzing. Integrate the information from your dream with the rest of your analysis and see what dreams come as a result.

Dream Incubation works quite well but there are some problems that are inherent in its use. You must have skill in dream interpretation. And, because it is easy to misinterpret a dream, this method seems to work best as a check on other methods. However, if you use Dream Incubation on more than one night, as recommended, and the interpretations of your dreams are similar, then your analysis is probably correct.

You can use Synchronicity Systems to help confirm the accuracy of a dream interpretation. Carl Jung, the psychiatrist, pointed out how he used the I Ching in his therapeutic work. He wrote that the I Ching's 64 symbols (or hexagrams) and text revealed the synchronicity or meaningful coincidence between the psychological world and the external world of man.

Seed – Thought Meditation

The method here is to hold a particular thought or idea about an image or symbol in mind so that it acts as a central seed or nucleus around which associated thoughts can gather.

You begin with the chosen "seed-thought" and ponder upon it. This will attract an associated thought or idea, which you mentally note. This new thought may then give rise to a further associated thought, which you note, again mentally. In this way, you gather up a chain of linked ideas and thoughts that are firmly anchored at one end of the seed-thought. Each new thought that arises is then checked against the original "seed-idea" and when you judge that the new thought is so far away from this original seed as to have no perceivable connection with it – then you will discard that new thought. Return to the original seed-thought and be ready to follow a new chain of ideas in some other direction.

Remember that we are dealing with thoughts and ideas here, and not visual images. These thought and ideas pertain to visual symbols but we are not concerned with that aspect until all associations have been completed. Of course, images may arise and be noted, but they should be viewed as distractions from the meditating process. When the associations have been made and noted, link the associations to the visual relationships of the symbols and the subject matter in the photograph.

Seed – Thought Meditation Procedure

Take your chosen seed-thought, dwelling upon it until an associated thought arises. If no other thoughts come up, turn your attention back to the original seed-thought. If the thought that comes into your consciousness is followed by another additional association, you can accept this one too. The results that you obtain will be one of the following:

(1) No thoughts come up. Stick with the seed-thought.

(2) One or two associated thoughts come up, with nothing more. Return to the seed-thought.

(3) A long chain of associated thoughts arises within you. However, it leads away from the original seed-thought. When you determine that the latest chain of thoughts is too far away from the original thought in its association, then return to the seed-thought again.

(4) You may experience a complete loss of control of the meditation, such as: going to sleep, daydreams, wild images, or something else entirely. Return to the seed-thought.

It is very important that you write down the associations that come to mind. It can be done at the end of the session. It is not a tremendous feat of memory. You will find it much easier than you might suspect to remember all the thoughts you have had in the session, because they have become linked together in chains through the meditation process itself – and this makes them quite easy to remember. Write them down as part of your picture analysis. In that way, you will be able to refer back to them at a later time. This also serves to fix the associations in your mind, effectively transferring them to long-term memory.

Advanced Insight Producing Methods

Synchronicity And Abstract Forms In Nature

Abstract visual objects in nature can be related to a photograph in order to provide additional insight into the visual image. The method is as follows:

- Concentrate on a photograph and meditate on it for a period of time.
- Try to understand all of the visual relationships within the photograph and what the image suggests to you.

- Over a period of time, from time to time, recall the picture in your mind. If possible, return to the photograph and repeat the process.

- Ask yourself: What emotional feeling does the picture evoke in me?

- Search the environment, over a period of time, for an abstract visual form in nature that causes an inner excitement to occur within you.

- Clouds, ice, burnt wood, or abstract patterns and shapes are all particularly good.

- Now, ask yourself: What does the form suggest to you? Then ask such questions as: What do the value patterns each suggest? What does the texture suggest? What do the space relationships suggest?

- Next, relate the abstract form to the visual image that you are trying to better understand. Seek to obtain insight as to what the form in nature might suggest to you when it is related to a visual image in this way.

FOR ADDITIONAL INSIGHT, THE PROCEDURE CAN BE REPEATED.

Symbols Directly From The Unconscious

You can tap directly into your unconscious mind in order to obtain insight concerning the meaning of a visual image. Such methods can be invaluable tools for understanding pictures because unconscious scanning will provide us with more information about an image than we can derive from our conscious mind. That is why it is very important, not only to engage an image actively, but to probe the unconscious mind as well. You can use meditation, Synchronicity Systems, or dream incubation to accomplish this. But, you can also tap directly into your unconscious mind in order to evoke symbols that have relevance to a particular visual image. The procedure is as follows:

- Concentrate on a picture for a period of time while you ask yourself the question: What emotional feeling does this picture evoke in me? Or, you may ask: What is the “idea-feeling” of this picture?

- Note and remember the symbol or symbols that “pop” into your mind.

- Analyze and interpret the meaning of these symbols.

- Relate the possible meaning of these symbols to the visual image.

- Ask yourself: How are the symbols relevant to the feelings derived from the visual image itself?

- Note and write down any similarities or relevance between the visual image and the symbols that you derived from this procedure.

FOR ADDITIONAL INSIGHT, THE PROCEDURE CAN BE REPEATED.

Connections Between Random Words And A Visual Image

After looking at the picture for some period of time, select a random word from a list of random words or some other means. After the random word has been selected, try to connect it to the visual image with possible similarities and associations that make a connection possible. There may be a similarity of actions, qualities, or symbolic meanings between the visual image and the random word that was selected. If necessary, force connections between the word and the image. Then, list your ideas. The same process can be carried out using a random picture instead of a random word.

Substitution Of Symbols Within A Verbal Description Of A Picture

(1) List in detail what you see in the picture. Be sure that you include all relationships which you see – both actual and implied.

(2) Write several paragraphs about the picture. Be very careful that you do not overlook any details – no matter how insignificant they may seem to you. No detail should be overlooked because it may be important to the meaning of the picture. Describe the subject of the picture, any action that might take place, the object or person receiving the action, and the environment or the setting that is shown.

(3) List the symbols and possible metaphors that you see in the picture. Next, write down your associations for the various symbols according to the form (or design motifs), the content of the picture, and the context in which the symbols are used.

(4) Use one or more good symbol dictionaries and select the most appropriate meaning for each symbol. Symbol dictionaries can help you to bypass the limitations of your own personal associations because they include cultural, psychological, archetypal, and mythological meanings for symbols.

(5) Now, re-write the paragraphs that you wrote in order to describe the picture. However, this time substitute the most appropriate symbolic meaning for each corresponding part of the text.

(6) The paragraphs, and the relationships of the symbols described in it, will help to reveal what it is that the picture expresses.

Harvesting Ideas From Picture Relationships And Their Associations

Sometimes, it may be helpful to explore many of the relationships in a picture for the possible associations and symbolic meanings that potentially exist. This can lead to new insights and ideas about what the picture might express. Three interesting and creative approaches for exploring a picture in this way are: "The Idea Box," "Ideatoons," and "Mapping Your Impressions."

The Idea Box

Select the parameters, which cover the important components of the picture, (i.e. subject, action, setting, design elements, etc.). Below each parameter list as many variations as you wish for that parameter. The number of parameters and variations will determine the box's complexity.

The variations could represent the associations evoked within you by each parameter – or the parameter's potential symbolic meanings. Try different combinations. After the idea box is finished, make random runs through the parameters and variations, selecting one or more from each column and then combining them into entirely new forms. You can examine all of the various combinations in the box to see how they might suggest possible new interpretations and insight concerning the picture.

Ideatoons

(1) Divide the picture into attributes for "subject," "action," "person or object receiving the action," and "the setting or environment" etc. An attribute can be either a "symbolic meaning" of a part of the picture or some association that it causes.

(2) Describe each attribute by drawing an abstract symbol in order to represent it. Each drawing should represent a specific attribute and should be on a separate index card. Draw whatever feels right for you. On the back of each card, write the attribute and the part of the picture that has that attribute. You can use a different color for each attribute of the picture. For example, one color could represent the subject of the picture and a different color could be used to represent the setting or environment.

(3) Place all of the file cards on a table with the graphic symbols face up. Group and regroup the symbols randomly into various relationships. Try to let the cards arrange themselves without any conscious direction as if they were telling you where they wanted to be. Mix and match the symbols to provoke ideas.

(4) Look for ideas and thoughts that you can link to possible meaningful relationships and meanings in the picture. Try to force relationships.

Mapping Your Impressions

Map out your impressions, feelings, and thoughts about the picture on a sheet of paper. Study the map. Mapping shows patterns, interrelationships, and can convey precise information. It can be as simple or as complex as you want. You can group related ideas, which are of equal importance, horizontally – and use connecting arrows to denote special relationships. Or, you can color code different types of relationships.

The visual, flexible nature of mapping makes it extremely useful as a device to help us see, express, and think about complex problems.

Stay with the main components of the picture and cluster what feelings and thoughts are evoked and the associations that they bring to mind. Next, make connections, links, and relationships between seemingly isolated and unconnected bits of visual information. These connections open the door to more possibilities.

Once your ideas are clustered, try to adopt the viewpoint of someone who is seeing the ideas for the very first time. This allows you to test your associations, spot missing information, and pinpoint the areas where you need more and better ideas. Mind mapping is an idea generator. It does not supply raw material, so your map may show areas where you need to collect more information.

Topsy – Turvy Looking

By turning an abstract picture upside down, or on its side, it is possible to coax additional associations out of it. If you are unsure what an abstract picture might express, or if you would like to try to coax other free associations out of a picture, this procedure is often quite helpful. Ask yourself: what does the picture seem to suggest if viewed in this way? Is it similar to or different than what the image seems to suggest when it is viewed correctly? In what way or ways has the picture seemed to change when it is looked at in this way?

Stimulating The Mind To Create Associations

Use stimuli – such as interesting pictures, found objects, random words, or pairs of random words – to help stimulate your mind and to create analogies (or associations) between the stimuli and the picture that you are trying to understand. The purpose behind this is to draw analogies between these stimuli and the picture that you are studying in order to create associations in your mind – which may prove to be insightful. You will need to ask yourself: what do these stimuli have in common with the picture that you are analyzing? It may be helpful, when you are in the process of selecting a stimuli, that you keep the picture that you are studying in mind throughout the stimuli selection process. The picture that you are analyzing may in some way influence your unconscious to select a particular stimuli – if it will help you to arrive at a better understanding of a particular image. Of course, in those cases where found objects are to be sought after for stimuli, it is not practical to keep a picture with you constantly. But, it is possible to visualize the image in your mind occasionally and to keep the desire to better understand the picture in your consciousness. It is important for you to remember that if you really want to understand a picture, your subconscious mind will help you work out the solution.

When using this technique, try to break the stimuli down into its elements, and then apply these traits to helping you to solve your task of understanding a visual image. Your objective is to identify the characteristics and then meld them to your task. Don't concentrate on the stimuli, but on the elements that make it what it is. To do this, use either a related or unrelated stimulus and list all of the features, traits, and elements you can find in it. Look at it up close and from different angles. List emotional, physical, or interactive elements. What features, elements, or mechanisms make your stimulus move, act, or deliver excitement? How could these elements be applied to the picture that you are trying to understand? You can do this technique with any stimuli, but when you're first getting started, you will probably find that it is best to use stimuli that are in some way similar or related to your challenge.

When using this technique with random word pairs, one method is to make two columns of random words – and then to select a few pairs of words by taking one word from each column. Ask yourself: How do these word pairs affect your thinking about the idea or feeling expressed by the picture? What do the word pairs suggest?

Examples Of Dreamwork Procedures

The photograph that was used for analysis was negative #1337, from the series Psychosis, by Jaromir Stephany.

Picture Report Method

Thoughts – Two creatures that resemble turtles in their shells have something unknown pressing down on them from above.

Actions – The turtle-like creatures are standing still and facing each other. One creature seems to be communicating with the other.

Character Description – The two creatures suggest two people that are in turtle-like shells. They are surrounded by darkness. It appears as if there is some substance above the creatures that is similar to what their shells are made of.

Attitudes – The creatures only appear to be aware of each other.

Movements – Standing Still

Comments – In other worlds, as on earth, creatures are bound within certain limits (symbolized by the shells). The shells may symbolize limited perceptions. Bound by these limitations, the creatures face one another and communicate. An inferior element is imposing itself from above. Stagnation and deterioration are suggested.

Title, Theme, Affect, Question Method

Given Title – The Judges

Main Theme – Feeling Superior To Others When We Have Our Limitations

Affect – Large black areas in the photograph seem to give the feeling of depression or melancholy. We see things from our own limited perspective – unaware of our limitations. Visually, two creatures that are bound by their shells, seem to be talking to one another. (One is speaking and the other is listening.)

Question – The photograph seems to be asking the question: “Don’t you see that we are all bound, like creatures in our shells, to the perceptions of things that we carry around with us?”

Key Questions Method

Question (1) – What is the meaning of the photograph?

Answer – We are creatures bound by our perceptions, like turtles in their shells, and we must carry these perceptions around with us and bear the consequences for them.

Question (2) – What symbols has the photographer used in order to get his idea across?

Answer – Turtle-like creatures with shell-like backs suggest that the subject’s perceptions or limitations have become a lifetime burden.

Dialoguing Method

Why are you in the photograph? I stand for people everywhere.

What do you have to teach us? To be free, you must not carry any preconceived notions around with you. But, instead, draw your ideas from wherever you need to. They are all around you in limitless forms and quantities.

Why are you doing what you are doing in the photograph? I serve as a universal symbol.

I feel sympathetic toward you. Please tell me why. "I stand for you and all mankind. You too must bear the burden that we bear, until you set yourself free."

Symbol Immersion Method

Turtle – The turtle can symbolize material existence and longevity. The turtle's slowness could be a symbol of natural evolution rather than rapid change. The turtle and its shell could also be a symbol of something that persists and is burdensome. Some shell-like substance is pressing down on the turtle-like creatures from above. It seems to be imposing itself upon the subjects and adds considerably to the weight that the creatures must bear.
Water – Water can symbolize the subconscious mind. The overall meaning could suggest long-lived beings that are stagnating because they are slow to change. It appears as though the creatures are degenerating instead of changing and progressing. Water symbolizes the environment where all of this is taking place – the subconscious mind. Communication between the creatures is affected because of the limitations and stagnation that the creatures are burdened by.
The blackness of the environment, surrounding the creatures, suggests gloom and depression.

Carrying The Symbol Forward In Time Method

Where are you going from here? What will become of you?
The creatures will have a limited, stagnating existence.

What have I learned from the symbol?
The symbols suggest possible present and future states of existence.

What have I learned about the picture in relation to its symbols?
What a picture communicates depends upon our response to its symbols.

Carrying The Symbol Backward In Time Method

Question – How did you get to be here?
Answer – A long, slow period of evolution

Question – Where did you come from?
Answer – The ancient past

Question – How could I have related to you before this time?
Answer – Mankind can't relate to ancient creatures, before this time, because they are older and more enduring than man.

Question – To understand you, what do I need to know about your past?
Answer – Our past led up to how we are in the present. If you do not wish to be like us, then you must grow and change rather than degenerate or stagnate.

Symbol Amplification Method

What are some ways that this symbol functions in outer life?

The shell is a burden that the turtle must carry on its back wherever it goes.

The shell limits a turtle's freedom of movement.

The shell serves as a form of protection or a safe retreat from the threats of the world.

The shell limits the action that the turtle may take. But, it also limits the action that may be taken against the turtle.

What are the unique qualities and functions of this symbol?

The shell and turtle-like features are humanized into anthropomorphic like beings. In this way, we can see these qualities in ourselves.

The dark depths seem to represent a water-like environment where the creatures live. These dark depths can symbolize the dark depths of the subconscious mind.

Symbol Association Method

What does this remind you of or make you think of?

Two turtle-like humanoids, with shells on their backs, are standing upright and communicating with one another.

What story, person, memory, place, or situation does it call to mind?
An unreal, science fiction like setting seems to be the environment.
The creatures could either be in outer space or in deep, dark water.

What emotions does it trigger?

It evokes hidden fears that this could happen to us.

Dream Incubation Examples

Shortly before falling asleep, I contemplated the idea of better understanding the meaning of this photograph through Dream Incubation.

In each dream, some mistaken notion that I had was either ridiculous or faulty.

In each case, the meaning of the dream and my understanding of the photograph's meaning seemed to agree.

Dream Incubation Example – First Night

In this dream, I was walking with some people when I found a watch that appeared to work well. But, I was going to send it away for repairs because it could not stop time and cause us to stop along our way. (A Mistaken Notion)

Dream Incubation Example – Second Night

In this dream, I was talking to the ruler of China. We were in a discussion about a scheme whereby we would offer the Chinese Mainland to Taiwan. However, if the deal were accepted, we would deny having done so. (A Mistaken Notion)

Dream Incubation Example – Third Night (1st Dream)

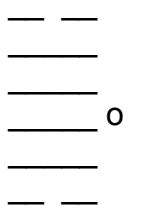
In this dream, I was in a room playing chess with an opponent. In the middle of the game, I realized that the rules we were playing by were not the standard rules. (A Mistaken Notion)

Dream Incubation Example – Third Night (2nd Dream)

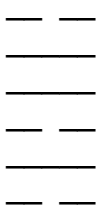
In this dream, I was trying to set up a camera and flash equipment in order to take a picture of a young child against a plain background. In the dream, the background was found to be unsuitable and the subject's position had to be changed. Then, I discovered that the lights were incorrectly connected to the camera and needed to be setup differently. (A Mistaken Notion)

Possibly, my dreams were suggesting that mistaken notions might cause our limitations of perception. And, these limitations of perception are a burden that we must bear. Or, possibly, the dreams suggested that mistaken notions were causing the photographer to bear a burden that was pushing him to the breaking point. Could this again be tied-in to the photographer's wrestling with the question of how he might best proceed with his creative work?

Several years later, I consulted an I Ching computer program that simulated the throw of coins and asked the question: What was the meaning of these Dream Incubation Dreams? I received the following response



#28
(Preponderance Of The Great)
(Cast HX)



#48
(The Well)
(Change HX)

The I Ching stated: The hexagram figure shows outer contacts overwhelming inner penetration. There is a creative force at work in this breakdown. If your situation does not nourish you, if it cannot stir up new growth, push it over.

The Judgment of Hexagram #28 states: Preponderance Of The Great,
The ridgepole sags to the breaking point. It furthers one to have somewhere to go. The weight of the great is excessive. The load is too heavy for the strength of the supports. The ridgepole, on which the whole roof rests, sags to the breaking point, because its supporting ends are too weak for the load they bear. It is an exceptional time and situation; therefore extraordinary measures are demanded.

The Change Hexagram, #48 The Well, states that there is an outer force at work in this breakdown. If your situation does not nourish you, if it cannot stir up new growth, push it over and leave.

Example Of The Later Heaven Method

The photograph selected for analysis was negative #1337, from the series Psychosis, by Jaromir Stephany.

The Principal Subject Trigram selected (Upper Trigram) was ☶

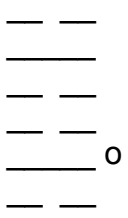
The Fate Trigram selected (Lower Trigram) was ☵

The Subject Trigram K'an can symbolize people with cares and woes.
It can also symbolize melancholy, anxiety, or distress of the mind.

The Fate Trigram K'an can symbolize a watery black abyss.

The hexagram thus created is Hexagram #29 K'an (The Abysmal)
This hexagram can symbolize the abysmal – as well as water.

By using the Later Heaven Chart Numbers, the trigram K'an is 1. Since the moving line is determined by adding together the numerical values of the upper and lower trigrams, the moving line = 2. If the numerical values of the trigrams had been more than 6, it would have become necessary to subtract from it by 6 until the remainder was 6 or less.



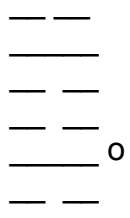
Hexagram #29
K'an/The Abysmal (Water)

In man's world K'an represents the heart, the soul locked up within the body, the principle of light or reason enclosed in the dark.

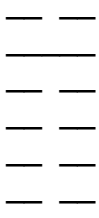
The name of the hexagram, because the trigram is doubled, can mean "repetition of danger." Therefore, the hexagram could designate an objective situation to which one must become accustomed, not a subjective attitude. It is a situation in which a man can escape if he behaves correctly.

Under the hexagram, it says that things cannot be permanently in an over-weighted state. Hence, there follows the hexagram of the Abysmal. The Abysmal means a pit. This hexagram suggests that man can create a pit for himself, (i.e. if he burdens himself with preconceived ideas).

Because the Moving Line or Changing Line is the second line, Hexagram #29 changes to Hexagram #8, Pi – which means Holding Together/Union.



Hexagram #29
The Abysmal/Water



Hexagram #8
Holding Together/Union

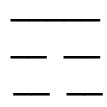
The Commentary of Hexagram #8 says: The waters in the surface of the earth flow together wherever they can, as for example in the ocean, where all the rivers come together. Symbolically this connotes holding together and the laws that regulate it. The yielding lines hold together because they are influenced by a man of strong will in the leading position, a man who is their center of union. Moreover, this strong and guiding personality holds together with the others, finding in them the complement of his own nature.

What is required is that we unite with others, in order that all may complement and aid one another through holding together. But, such holding together calls for a central figure around whom other persons may unite. To become a serious influence, holding people together, is a serious matter. And, it is fraught with great responsibility. It requires greatness of spirit, consistency, and strength.

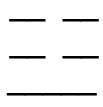
The Subject and Fate Trigrams of the original hexagram are the same. Therefore, they reinforce each other. This means good fortune. The subject is favorably acted upon by the forces that act upon it. The extent of this good relationship is determined by the overall interpretation of the text and the attributes of the trigrams. The favorable actions, upon the subject, will depend upon the extent to which the subject can throw off his burden of preconceptions.

Now, let us look at the trigram attributes that might influence the selection of the Subject Trigram, K'an. Some of this trigram's main attributes include: Abysmal, Water-Like Creatures, Underneath Water, Black, Depression, Disturbing, Sunken, Darkness of 11 P.M. To 1 A.M., Distress Of Mind, Sickness Of Spirit, Melancholy, Listening To Gossip, and Gathering Together. Water-Like Creatures that have gathered together in a formless, dark, watery place are attributes that fit the Subject Trigram. The Fate Trigram was selected because of the other attributes, which seem to describe the circumstances or fate of the creatures in the photograph. These attributes include: Anxiety & Distress Of Mind, Melancholia, Anxiety and Danger. (Remember, the title of the series that this photograph is a part of is **Psychosis**.)

Now, let us look at the Nuclear Trigrams of Hexagram #29.



The Upper Nuclear Trigram is KEN

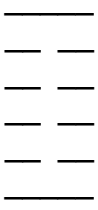


The Lower Nuclear Trigram is CHEN

The attributes of The Upper Nuclear Trigram include: Keeping Still, Stopping, Quiet, Slow, Stagnant, Immovable, Death, End Of Life, and Cessation.

The attributes of The Lower Nuclear Trigram include: Influencing, External And Internal Growth, Beginning Of Movement, Development, and Old Family Member.

If we construct a hexagram from The Upper Nuclear Trigram and The Lower Nuclear Trigram, then we obtain the Nuclear Hexagram #27.



Hexagram #27
I/The Corners Of The Mouth (Providing Nourishment)

In the I Ching, it says: Starting with the mouth, through which we take food for nourishment, the thought leads to nourishment itself. Nourishment of oneself, specifically of the body, is represented in the three lower lines. The three upper lines represent nourishment and care of others, in a higher spiritual sense. Man depends upon nourishment.

The Judgment goes on to say that we should pay heed to the providing of nourishment and to what a man seeks to fill his own mouth with.

In the world of ideas, this means that we should pay attention to the ideas that we take on to nourish ourselves with. This can lead to development and our evolution and growth or our stagnation and degeneration (and psychosis).

The Upper Trigram symbolizes The External Event and The Lower Trigram symbolizes The Subject. The hexagram seems to suggest that a stagnant and immovable situation is The External Event affecting An Old Family Member or The Subject.

Let us now classify the trigrams according to the elements in order to see if their interaction is favorable or unfavorable.

The Upper Trigram (Subject Trigram) is K'an or Water.

The Lower Trigram (Fate Trigram) is K'an or Water.

Since The Fate Trigram and The Subject Trigram are the same, they reinforce one another. This indicates good fortune or favorable circumstances. (See The Trigrams Classified Under The Elements in the text.)

The Upper Nuclear Trigram is Chen or Wood.

The Lower Nuclear Trigram is Ken or Earth.

The interaction of The Nuclear Trigrams is that Wood destroys Earth.

The interaction of The Upper Nuclear Trigram on The Subject Trigram is that Wood exhausts Water.

The interaction of The Lower Nuclear Trigram on The Subject Trigram is that Earth destroys Water.

Therefore, the interaction of the elements seems to indicate that the situation surrounding the photographer at the time the photographs was made will turn out to be favorable. But, the elements that cause the situation are destructive in nature.

Worksheet For Synchronicity System Analysis

(1) What Synchronicity System Did You Use?

(2) If Several Randomization Methods Are Possible,
Which One Did You Use?

(3) What Questions Did You Ask?

(4) What Response Did You Receive For Each Question?

(5) What Is Your Interpretation Of That Response?

If I Ching analysis is used, interpret, the Image, the Judgment, the Hexagrams, the Moving Lines, and the Trigram Attributes, for each system used.

Give a complete interpretation for each question.

(6) Correlate The Responses, Along with Your Interpretations Of Those Responses, With Your Analysis (Using Both The “Active” And “Passive” Methods).

Where Are The Areas Of Agreement?

Where Are The Areas Of Disagreement?

If Any Of These Methods Disagree, Then Check Your Analysis.

(7) Is Further Questioning Needed To Clarify Your Analysis?

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I Ching Analysis Of Minor White's Easter Sunday Photograph

“The I Ching version of the photograph is quite accurate.
There is something in you that knew that.
Otherwise, the YE could not have interpreted accurately.
How strange the YE is.
It somehow gives voice to that something in us
that knows everything there is to know.”

Minor White letter dated April 13, 1970.

Question: What is the meaning of this photograph?
(Yarrow Stalk Simulation)

Cast Hexagram	Nuclear Hexagram Hexagram	Change
⚋	⚋	⚊
⚋	⚊	⚊
⚊ o	⚊	⚊
⚊ o	⚊	⚊
⚋	⚊	⚊
⚋	⚋	⚊
HX #62 (preponderance of the small)	HX #28 (preponderance of the great)	HX #2 (the receptive)

Struggle – When strong elements within preponderate.

Judgment – Restraint is called for because of the times.

9 in the 3rd place means: Lurking dangers for which he is unprepared. Yet, much danger is unavoidable. One can escape if he understands the time demands that he pay special attention to small and insignificant things.

9 in the 4th place means: The situation here calls for extreme caution. Excessive movement would be dangerous.

The Change Hexagram, #2 (the receptive), indicates that the eventual outcome will be rest and passivity.

The Nuclear Hexagram contains the seeds of the situation. Here, Hexagram #28 (preponderance of the great) says: The ridgepole sags to the breaking point. The weight of the great is excessive. The load is too heavy for the strength of the supports. The ridgepole, on which the whole roof rests, sags to the breaking point, because its supporting ends are too weak for the load they bear.

Here, the I Ching suggests that only small things can be accomplished at this time and that physical collapse or possibly health problems were the lurking dangers Minor White faced. It is an exceptional time and situation; therefore extraordinary measures are demanded. It is necessary to find a way of transition as quickly as possible and take action. This promises success. Nothing is to be achieved by forcible measures. The problem must be solved by gentle penetration to the meaning of the situation. It is a time when transition must be made without going too far. Small things may be done; great things should not be done.

Question: What emotional feeling does this photograph evoke?
(yarrow stalk simulation)

Cast Hexagram	Nuclear Hexagram	Change Hexagram
___ ___	_____	___ ___
_____	_____	_____
_____ o	_____	___ ___
_____ o	_____	___ ___
_____	_____	_____
___ ___	_____	___ ___
HX #28 (preponderance of the great)	HX #1 (the creative)	HX #29 (the abysmal)

The trigrams in Hexagram #28 can represent gentle lake (symbolizing tranquility) but the Hexagram #28 represents a beam that is thick and heavy in the middle but too weak at the ends. (Perhaps, symbolizing a breaking up of tranquility by physical collapse.) This is a condition that cannot last; it must be changed, must pass, or misfortune will be the result.

Judgment – The weight of the great is excessive. The load is too heavy for the strength of the supports. The ridgepole, on which the whole roof rests, sags to the breaking point, because its supporting ends are too weak for the load they bear. It is an exceptional time and situation; therefore extraordinary measures are demanded.

It is necessary to find a way of transition as quickly as possible, and to take action. This promises success. Nothing is to be achieved by forcible measures (the gentle, tranquil).

The Image – The lake rises above the trees. Extraordinary times when the great preponderates are like flood times when the lake rises over the treetops. But such conditions are temporary.

The two trigrams are: ⚊⚊⚊ ⚋⚊⚋
⚊⚊⚊ ⚊⚊⚊
⚋⚊⚋ ⚊⚊⚊

The symbol of the first trigram is the tree, which stands firm even though it stands alone. The attribute of the second trigram is joyousness or gentleness, which remains undaunted even if it must renounce the world. (This indicates the state of Minor White's health at the time the photograph was made.)

9 in the third place means: The ridgepole sags to the breaking point, or misfortune. This indicates a type of man who in times of preponderance of the great insists on pushing ahead. He accepts no advice from others, and he plunges willfully ahead in times of danger only to hasten the catastrophe. (Someone who remains undaunted, even in the face of death.)

9 in the fourth place means: The ridgepole is braced. Good fortune. Through friendly relations with people of lower rank, a responsible man succeeds in becoming master of the situation. (Through the help of acquaintances, Minor White overcame this period.)

Hexagram #29, (the abysmal), can represent the Heart. It is the Change Hexagram and could mean that the outcome of this dangerous collapse had to do with the heart.

Hexagram #28, (preponderance of the great), the cast hexagram, represents wood that has penetrated below ground water; this gives the coffin image. (The possibility of death due to heart problems is given. But, the I Ching also says that the eventual outcome is that Minor White would be pulled through the situation with the help of acquaintances.

Question: What is the meaning of this photograph?
(Coin Simulation Method)

Cast Hexagram	Nuclear Hexagram	Change Hexagram
⚋	䷀	⚋
⚊	⚊	⚊
⚊ o	⚊	⚋
⚊ o	⚊	⚋
⚊	⚊	⚊
⚊	⚊	⚊
HX #43 (breakthrough	HX #1 (the creative)	HX #60 (limitation)

Hexagram #43 signifies on the one hand a breakthrough after a long accumulation of tension. A change of conditions occurs.

Judgment – Good vs. evil (a fight with some thing or some condition)

Image – A warning to forestall a violent collapse.

9 in the 3rd position means: While all others are engaged in a resolute fight against all that is inferior, he alone has a certain relationship with an inferior man. The task of the superior man becomes extremely difficult here. He must be firmly resolved within himself and, while maintaining association with the inferior man, avoid any participation in his vileness. He will of course be misjudged. It will be thought that he belongs to the party of the inferior man; he will be lonely because no one will understand him. His relations with the inferior man will sully him in the eyes of the multitude, and they will turn against him, grumbling. But he can endure this lack of appreciation and makes no mistake, because he remains true to himself. (The I Ching seems to indicate a period where Minor White is looked down upon because of association with some inferior man.)

9 in the 4th place means: Here a man is suffering from inner restlessness and cannot abide in his place. He would like to push forward under any circumstances, but encounters insuperable obstacles. Thus his situation entails an inner conflict. This is due to the obstinacy with which he seeks to enforce his will. If he would desist from this obstinacy, everything would go well. But this advice, like so much other good counsel will be ignored. (Perhaps a reference that Minor White was determined to proceed with his work in spite of physical problems at the time.)

Nuclear Hexagram #1, (the creative), indicates that the inherent cause of the above statement was caused by strong creative drives inherent within Minor White.

Hexagram #60, (limitation), is the outcome to be eventually faced. The Image – the setting of limits or stopping. The idea of number and measure is indicated by the reciprocal relationship between water and lake, which is represented by the trigrams:

— — — —
——— ———
— — ———

Question: What emotional feeling is evoked by this photograph?
(Coin Simulation Method)

Cast Hexagram	Nuclear Hexagram	Change Hexagram
——— o	———	— —
———	— —	———
— —	— —	— —
— —	— —	— —
— — x	— —	———
———	— —	———
HX #42 (increase)	HX #23 (splitting apart)	HX #60 (limitation)

Judgment – Increase of personality by self-increase and self-improvement. If he perceives something bad in himself, let him rid

himself of it. In this he becomes free of evil. This ethical change represents the most important increase of personality. (According to the I Ching, Minor White should get rid of something bad in himself, such as the poor physical condition instead of persevering in his creative work at this time. At the time the photograph was made, his psyche was trying to tell Minor White of the need to get rid of a certain condition.)

6 in the 2nd place means: A man brings about real increase by producing in himself the conditions for it, that is, through receptivity to and the love of good. Thus the thing for which he strives comes of itself, with the inevitability of natural law. (By casting off the bad conditions, holding back his creative work, and by being aware of and receptive to the need for good conditions in himself, Minor White will allow increased creativity to occur.)

9 in the top place means: Through renunciation, those in a high place would bring increase to those below. By neglecting this duty and helping no one, they in turn lost the furthering influence of others and find themselves alone. He brings increase to no one. Indeed, someone even strikes him. He does not keep his heart constantly steady. Misfortune. (By renunciation of creative work at this time, Minor White can bring forth more photography later. The statement: Someone even strikes him. He does not keep his heart constantly steady is a very strong reference to the heart problem.)

Nuclear Hexagram #23, (splitting apart), states: A time when dark forces overcome what is superior and strong, not by direct means, but by undermining it gradually and imperceptibly, so that it finally collapses. (Gradually worsening of the heart condition.)

Judgment – A time when inferior people are pushing forward and are about to crowd out the few remaining strong and superior man. (The word people should not be taken literally since we are concerned with a physical condition. In this context, heart conditions are pushing forward to affect Minor White.)

Image – The mountain rests on the earth. The Image of splitting apart. When it is steep and narrow, lacking a broad base, it must topple over. Splitting apart means ruin or decay. (The need to take physical care of himself because of deterioration in his physical state.)

The visual symbols of the photograph show some kind of spirit or skeleton-like essence being sloughed off into the dark water. The water area is of limited size and definite boundaries set off with rocks. The symbols support the idea of giving up something one's essence or creative work – or at least putting it into a limited situation. The dark water may symbolize a place where dark forces are lurking.

Conclusion:

The probable visual symbolic meaning and the I Ching analysis are in agreement. Minor White, confirmed in a letter, that the I Ching was quite accurate. Somewhat different insights were provided by differences in the wording of the question or the randomization method employed. The I Ching can be used to tell what the photographer's psychic state was at the time the photograph was taken. And, it can lead to a correct understanding of what the visual symbols may indicate.

Reading the photographs of another photographer, with the use of the I Ching, provides us with a tool to go beyond our own feelings about the photograph. The I Ching can enable us to gain an understanding of the psychic state of the photographer at the time the photograph was made. When I Ching analysis is done along with traditional methods of "reading" a photograph, it can provide additional insights that may extend our understanding of a photograph.